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Special Report: Giant Screen Theaters in 2009

Normally we would open this annual report with a statement about the number of giant-screen theaters that opened and closed in the previous year. However, the rapid growth of IMAX digital screens, combined with the release by the **Giant Screen Cinema Association** of specifications defining the term "giant screen," has complicated the issue and made it harder to issue simple declarations.

As we will explain in detail below, virtually no IMAX digital screens in multiplexes are "giant-screen theaters" according to the specs issued by GSCA's Technical Task Force last year (see *LF Examiner*, October 2009). However, since they are IMAX theaters, and since **Imax Corporation** is, and will remain for some time to come, a dominant player in the giant-screen business, we do not feel it would be appropriate simply to disregard them. So this year's Theaters Report will deal with IMAX theaters and giant-screen theaters as defined by the GSCA, with the understanding that they are two distinct but overlapping

groups.

We have also chosen to begin tracking the new digital XD theaters **Cinemark Holdings** launched last year specifically to compete with IMAX digital houses. And we may choose to add other premium digital theaters when appropriate.

All theaters

As of Jan. 1, 2010, a total of 557 theaters were capable of showing 15/70, 10/70, or 8/70 film or IMAX digital or XD digital presentations. During 2009, some 107 new theaters in those formats opened, all but 13 of them digital. The film theaters included twelve 15/70 and one 10/70 screen. In the same period, 28 theaters closed or were converted to digital, leaving a net increase of 79 over the Jan. 1, 2009, total of 479. (Past totals in this report may not agree with those in previous reports because we are constantly learning of theaters that opened or closed in earlier periods.)

All Theaters in 2009

	Opened	Closed	Net
Commercial	5	2	3
Multiplex	99	23	76
Theme Park	0	0	0
Institutional	3	3	0
Total	107	28	79

	Opened	Closed	Net
15/70	12	27	-15
10/70	1	1	0
8/70	0	1	-1
IMAX digital	80	0	80
Other digital	14	0	14
Total	107	28	79

(see **THEATERS** on page 6)

GSCA Expo Preview

About 200 people are expected to attend the **Giant Screen Cinema Association's** Film Expo in Los Angeles, Feb. 23-24. The meeting will feature screenings of six new films, five of which will have their industry premieres, and presentations on 15 films in production and 13 films in development. There will be a technical session, the first time the GSCA has held one at a spring meeting, as well as board and committee meetings.

The new films are:

Arabia 3D	MacGillivray Freeman Films
Around the World in Fifty Years 3D	nWave Pictures
Molecules to the Max 3D	SK Films
Quantum Quest	Jupiter 9 Productions
The Ultimate Wave Tahiti	K2 Communications
The Wildest Dream ..	National Geographic Entertainment

The two-day conference will be followed on Feb. 25 by Dome Day at the **Reuben H. Fleet Science Center** in San Diego. Delegates who pay an additional fee for bus transportation will see the new films screened in the Fleet's IMAX Dome theater. The day will also feature a demonstration of two digital projection systems specifically for the dome: **Evans & Sutherland** will demonstrate a 4K, 21,000-lumen Sony projector, and **Steen Iverson** of **Sirius 3D** will use two Christie projectors to display 3D on the lower half of the dome.

Screenings for the Film Expo will be held at **National Amusements' IMAX Theater at The Bridge**, and the conference hotel will be the LAX Marriott, about 3.5 miles away. The conference rate for rooms, which have free Internet access, is only \$99 a night, and the GSCA says that this lowers the cost per person by more than \$300 from the rates charged at last year's hotel.

See the conference schedule on page 18.

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Founded 1997 as MaxImage!

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The Mailbox

Hi, James.

What am I up to? Good ques-
tion. Other than seeking the sun
to warm up these old bones, I'm
concentrating on writing and
refining the large-format projects
on my web site,
www.shillingfordslate.com, to
accommodate the changing as-
pects of the 3D LF industry.

If you look at the site, check
out *Hollywood's Animal Actors*, a
journey with a group of brilliant
trainers handling all the semi-
tamed animals that work for the
Los Angeles cameras. We have
elephants as mammoths, a chimp
as a co-host. Many adventures of
humour and drama with snakes,
tiger fights, croc wrestling, and
ant wrangling. An Indiana Jones
character acts as our host. Disney
would do well to participate here.

To *Jordan: With Lawrence of
Arabia*. A young couple travel the
footsteps of T.E. Lawrence and
[newsman] Lowell Thomas, often
with both in attendance, as they
search and find hidden artifacts
of Jordan's history. The artifacts
are returned to local museums
and the King and Queen after
discovery at the best of the re-
markable ancient ruins.

Longleat and the Safari Park. The
history of the great British stately
house turned wildlife refuge, in-
cluding ghosts, midnight duels,
robbery, and the return of a Ti-
tian painting. The film will look
at the collection of 500 animals
and their husbandry.
www.longleat.co.uk

*Diamonds Are a Girl's Best
Friend*. Adventures in Africa and
India as we accompany Genghis
Khan, Marco Polo, and other
great explorers as they pillage and
barter the great treasures of the
continents. Born out of volcanoes
and destined to adorn beautiful
women's bodies.

Alien Kids Crash the Olympics.

An out-of-control flying saucer
crash lands on top of the London
Dome and the kids are chased
through all the existing computer
graphics of the Olympic Village
and stadiums. London tourist
sites will also be featured.

The latest, *Great Moments in
the Performing Arts*, a 3D LF pro-
duction of the best in short seg-
ments interlinking opera and
dance. Performed by world-class
artists in a special-effects, film,
and video environment with in-
teractive 3D animation as a back-
ground. The production concept
of *300*, shooting everything
against a green screen in the stu-
dio, would make this a viable and
economic proposition.

As I have hung up my light
meter and director's viewfinder,
my intention is to give away, liter-
ately give away, any of these pro-
jects to the younger generation
and let them gather gray hairs
and battered bank accounts
mounting such projects, should
they be so in-
clined. All I re-
quire is a con-
tract for 1% of
the final produc-
tion budget,
payable on com-
pletion of the
project. Also,
costs of travel
and hotels to all
locations. I just
want to sit in on
the shoot, keep
my mouth shut,
and be served
green tea every
hour or so!

My health?
Two titanium
knees courtesy of
the National
Health Service, a
repaired heart
valve, again with

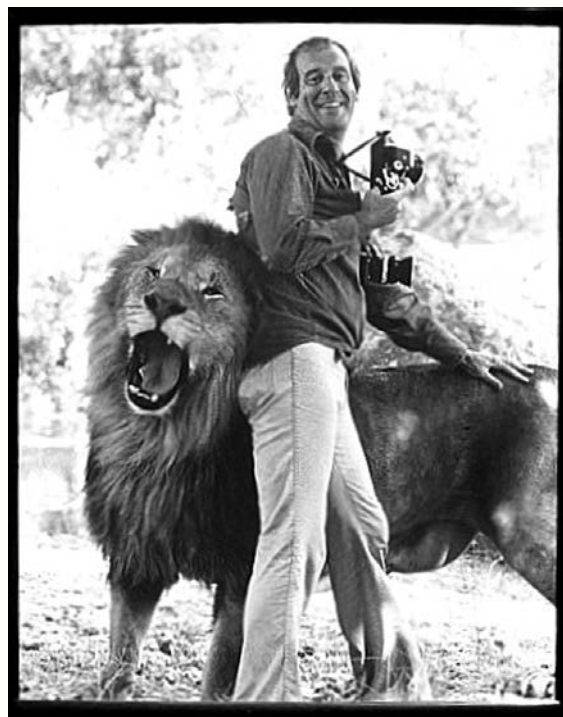
the NHS, and a gall bladder left
in South Africa after a brief flirta-
tion with De Beers on the Dia-
mond project, but that's another
story. The hips are creaking, as
are the shoulders, but the mind
stagers on and thank god for the
Internet.

The television projects are
with agents and production com-
panies, it's the present economic
climate that is delaying funding,
so my continued revenue stream
from betting on horse racing is
serving me well.

I hope this finds you well and
thank you for a most informative
Web site. Cheers.

—Peter Shillingford

The writer's giant-screen credits
include serving as director of photog-
raphy for *Seasons* (1987) and *Ring
of Fire* (1991). His Hollywood cred-
its include line producer and DP for
the Oscar-winning documentary
Genocide (1981) and director and
DP of *The Making of Star Wars*.



The author and friend in 1984.

Premiering This Month



Champion surfer Kelly Slater in *The Ultimate Wave Tahiti*.

The Ultimate Wave Tahiti

“Featuring nine-time world surfing champion **Kelly Slater**, *The Ultimate Wave* follows a quest to find the perfect wave-riding experience. The film’s action focuses on Tahiti and the volcanic islands of French Polynesia, home to some of the world’s most challenging surfing and to astounding coral reef ecosystems at the turbulent interface between island and ocean.

“With their host, Tahitian surfer **Raimana Van Bastolear**, Kelly Slater and a group of friends seek out the best waves breaking on the reef at Tahiti’s famed surf site, Teahupoo. Kelly and Raimana share a passion for the waves, but different ideas about what surfing means to them: is it a modern competitive sport or an ancient Polynesian wave-riding art?

“As the surf quest unfolds, the film explores the hidden forces at work shaping the waves and the islands that lie in their path. The great waves arrive and surfing play becomes surfing survival as the riders tackle some of the biggest, heaviest surf on the planet.”

Produced by the **Perfect Wave Productions**, distributed by **K2 Communications** and the **Stephen Low Company**. Director: **Stephen Low**; producer: **Pietro L. Serapiglia**; DP: **Mark Poirier**; script: **Alexander Low**; score: **Michel Cusson**; executive producers: **K2 Communications**, **Jeff Cutler**, **Mark Kresser**, **Terry Hardy**. Cast:

Kelly Slater. Distribution formats: 15/70 2D and 3D. 44 minutes. Release: Feb. 8, 2010.

www.ultimatewavetahiti.com

Arabia 3D

“From the Academy Award-nominated producers **MacGillivray Freeman Films** comes an all-new giant-screen 3D experience about the extraordinary culture, history, and religion of Arabia.

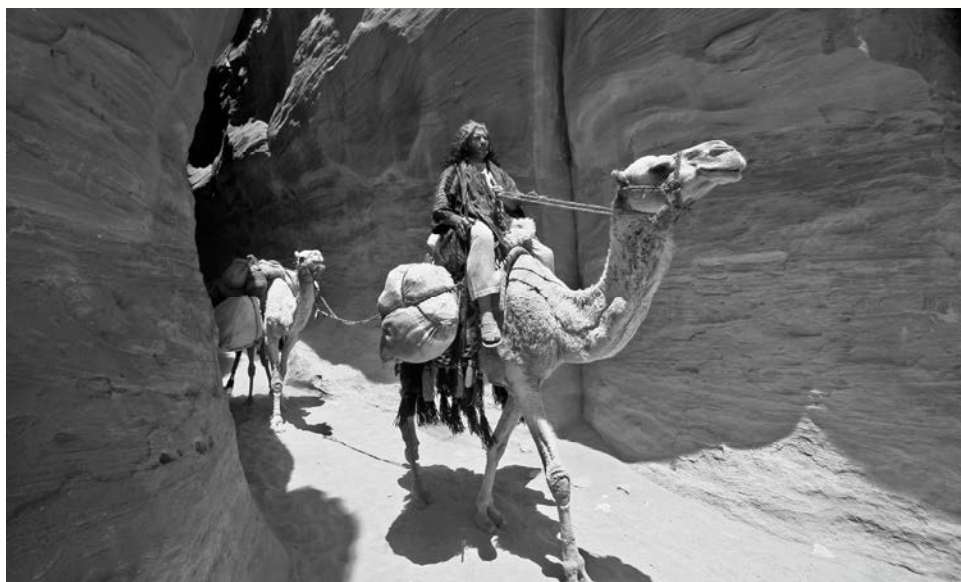
“Steeped in ancient history and unique customs not found anywhere else in the world, Arabia mystifies us, shimmering like a desert mirage. For more than 2,000

years, its people have flourished in one of the harshest environments on the planet. Yet little is known about its fascinating culture which has remained hidden for far too long.

“Now, with the full force of IMAX 3D cinematography, *Arabia* takes viewers deep into the heart of this exotic land where they will experience firsthand the mystique of Arabia both past and present. Audiences will explore the lost city of Madain Saleh; travel with a camel caravan along the early Nabataean frankincense trade route; join the extraordinary pilgrimage known as the Hajj; and travel back in time to Islam’s golden age of science. They will also meet the people of Arabia today, who are trying to find a balance between their valued traditions and the modern age.

“The first major film production to be granted access to more than 20 locations across Arabia, and filmed entirely in 15/70, *Arabia* offers a deeper understanding of a captivating culture and unique way of life.”

Produced and distributed by **MacGillivray Freeman Films**. Director, producer: **Greg MacGillivray**; DPs: **Brad Ohlund** (topside), **Howard Hall** (underwater), **Ron Goodman** (aerial); script: **Jack Stephens**. 44 minutes. Distribution formats: 15/70 2D and 3D. Release: Feb. 12, 2010.



A Nabataean leads his camels through Madain Saleh in *MacGillivray Freeman’s Arabia 3D*.

FILM STOCK

Analyst downgrades Imax to “sell”

In a January report, Eric Wold of **Meriman Curhan Ford** downgraded shares of **Imax Corporation** from “neutral” to “sell,” saying that competition from a growing number of conventional 3D screens is likely to reduce Imax’s market share. In the medium to long term, this could lead theater chains and studios to reconsider the joint ventures and film conversion deals they have with Imax. (In a previous report, Wold also cited concerns about competition from **Cinemark’s** new XD premium digital 3D theaters.)

Wold points out that the rollout of digital 3D screens has been delayed by the credit crunch of the past 18 months, and that for many consumers an IMAX 3D screen is the closest 3D screen of any type. But with funding from the **Digital Cinema Implementation Partners** about to be completed, the three largest exhibitors, **Regal Entertainment**, **AMC Entertainment**, and **Cinemark Holdings**, could add 3,400 new 3D screens by the end of 2010.

If moviegoers have more 3D options available, he posits, they may not choose to pay the additional IMAX premium as often, reducing the company’s market share and profitability. Joint venture partners like AMC and Regal might then begin to question whether sharing 50% of box office and concession sales with Imax is worth the price, and studios may resist handing over 12–15% of the IMAX box office in return for the \$1–2 million DMR conversion cost.

In an online video interview, Imax CEO **Richard Gelfond** challenged the notion that conventional 3D offered serious competition for IMAX theaters, saying that on weekdays in late January, IMAX theaters showing *Avatar* accounted for 30% of the box office from 2% of the screens, indicating that when they have a choice, moviegoers prefer IMAX.

Other analysts remain bullish about Imax, six rating it as “buy,” and three as “strong buy.”

Imax partnering on 3D channel

Imax Corporation, **Sony Corporation**, and **Discovery Communications** have announced a joint venture to develop a dedicated 3D cable television network in the U.S. The channel, which will reportedly launch sometime in 2011, will feature content from all three partners.

Under the deal, Discovery will provide network services and technical support, Sony will offer sponsorship and sales support, and Imax will contribute “a suite of proprietary and patented image enhancement and 3D technologies,” according to a press release. These presumably include degrading and up-resing techniques used in the DMR process and methods used to convert 2D footage to 3D, as the company has done with Hollywood films like *Superman Returns* and the *Harry Potter* series.

In a conference call, Imax CEO **Richard Gelfond** said, “I’m glad that people are joining us in the 3D world. It’s been lonely out there for the last 25 years when Imax has been doing 3D.” Recalling Sony’s development of high-def technology, and Discovery’s launch of the HD Theater channel in 2002, Sony chairman **Howard Stringer** said the three partners had all “[taken] a lot of grief because we were expensive to get started,” adding, “Imax had a long gestation, and its brilliance comes in its willingness to wait for success. And we’ve all done that. It’s appropriate that the three of us are in cahoots on this. We belong to each other.”

The announcement was timed to coincide with the start of the Consumer Electronics Show in Las Vegas, where new 3D-capable television sets were highlighted.

In an interview at CES, Gelfond said, “The strategy you saw us announce today with the 3D channel is just part of a broader strategy, which is to take our out-of-home brand and find venues in the home where it makes sense to go. So this is not the only thing we’ll be doing, I think it’s the start of other things.”

Sports network ESPN and satellite provider DirecTV also announced they would

DEALS

launch their own 3D channels, beginning in June 2010. ESPN is planning to transmit at least 85 live sports events in 3D, starting with the FIFA World Cup match of South Africa vs. Mexico on June 11. DirecTV is partnering with Panasonic to launch three 3D channels over its satellite system, including a free “sampler demo” channel, an on-demand channel, and a 24/7 pay-per-view channel.

Britain’s Sky TV satellite system has also announced a dedicated 3D channel that will start broadcasting later this year.

At CES, several major manufacturers, including Sony, Panasonic, and Samsung, emphasized their 3D-capable TV sets, Blu-ray disc players, and camcorders, which will start shipping later this year.

Imax making digital 3D camera

Shortly after announcing its 3D cable channel deal (see item above), **Imax Corporation** announced that it is developing a digital 3D camera that will be part of “a suite of IMAX-branded products and services available to studios, partners, and filmmakers for use in production of premium 3D content,” according to a company press release. A prototype is expected in 2010, with the official launch slated for 2011.

The camera is expected to provide “proprietary, differentiated content” for IMAX theaters and the 3D cable network, and lower production costs than the company’s 15/70 film cameras.

Imax did not provide technical details or specifications of the proposed camera, nor say if it would be based on off-the-shelf technology from other manufacturers, as its digital projection systems are.

B&D to distribute *Freefall*

BIG & Digital, LLC, and **Foxtire Interactive Corporation** have announced a deal to distribute *Freefall: Exploring the Extremes of Gravity* (wt) to giant-screen theaters in 2013. Produced by Massachusetts-based Foxtire, the 15/70 film will look at freefalling skydivers, weightlessness

THE BIZ

DEALS

in space, and other examples of “extreme gravity.” It is being directed and photographed by **David Douglas**, written by **Mose Richards**, and produced by **Brad Lisle** and **Greg Eliason**.

Foxfire’s Lisle said, “the goal of *Freefall* is to help awaken an entire generation of young people to the excitement and importance of space, and to the exhilaration of scientific inquiry.” Partnerships are being developed with NASA, the Challenger Learning Centers, WGBH Educational Outreach, and other organizations, and advisors from MIT, Harvard, the Pacific Science Center, and elsewhere are participating.

3D Entertainment to dist *Sea Rex*

U.K.-based 3D Entertainment Distribution will release *Sea Rex: Journey to a Prehistoric World* to 2D and 3D giant-screen theaters starting on May 7. Produced by **N3D LAND Productions**, the film uses CGI, special effects, and live action to explore the creatures of the Triassic, Jurassic, and Cretaceous periods. Live-action 3D photography wrapped in January with a shoot at the National Museum of Natural History in Paris, and aerial photography in New Zealand. The 42-minute film is directed and written by **Pascal Vuong** and **Ronan Chapalain**. www.SeaRex-theFilm.com.

Falk is COO of Dallas museum

Terrell Falk has been named chief operating officer of the **Museum of Nature and Science** in Dallas, TX, where she will oversee education, marketing, operations, exhibits, and the 323-seat **TI Founders IMAX Dome** theater. The museum has just broken ground on a new \$185-million, 180,000-square-foot (16,750-square-meter) complex in downtown Dallas, set to open in 2013.

Falk returns to the giant-screen community after two years as COO of Dallas’ Old Red Museum, a history museum located in a historic courthouse building. Before that she was vice president of marketing

and communications for **Cinemark Holdings**, where she managed a staff of 32 and a \$30 million budget for the theater chain for six years. Falk began her giant-screen career at the **Houston Museum of Natural Science**, where she handled marketing from 1982 to 1995.

She tells *LF Examiner*, “I am thrilled to be back in the large-format industry, as well as in a nature and science museum, since I began my museum career in Houston’s natural science museum. While I greatly enjoyed my two years as president of the Old Red Museum, I am looking forward to new challenges.”

GSCA promotes Germain

The **Giant Screen Cinema Association** has promoted Web editor **Kelly Germain** to the new position of communications director. In addition to continuing to manage the GSCA site and its content, she will handle the association’s social media presence, write and distribute GSCA e-mail newsletters, and produce the annual report and member directory.

Germain joined the GSCA shortly after its founding in 2006, after working for six years at the **Science Museum of Minnesota** as editor of *The Big Frame*, the quarterly publication of the GSCA’s predecessor, the Giant Screen Theater Association.

Before SMM, Germain was at Jack Morton Worldwide, a global brand experience agency, for nine years, where she worked her way up from production coordinator to associate producer to producer. In the last position she managed communications programs for clients such as Target, Cargill, Great Clips, and Pillsbury.

Ritchie leaves Imax to consult

Susan Ritchie has left **Imax Corporation** after a 22-year career at the company

to found **Susan Ritchie Communications**, where she will consult to companies about internal employee communications. She tells *LF Examiner*, “From creating strategic and tactical plans, to writing and editing publications, letters, articles, speeches, and other materials, I can help my clients engage their employees and focus them on achieving organizational objectives.”

Ritchie joined Imax in 1986 in the marketing department, and rose through positions in marketing and affiliate relations, to become director of affiliate communications in 1999. In 2002, she became director of corporate marketing and communications, where she led the company’s first two-way internal communications program, developed large-scale consumer brand initiatives, and developed a consumer-oriented Web site for the company, to drive audiences to IMAX theaters.

She tells *LFX*, “I’d love to get back in touch with my many friends in the giant screen business!” She can be reached through her Web site at SusanRitchieCommunications.com.

Thompson joins MFF

MacGillivray Freeman Films has named **Craig Thompson** to the newly created position of senior director of business development, where he will create “strategic partnerships and sponsorship opportunities for the company’s film projects,” according to a press release. He will report to **Mike Lutz**, senior VP for business development.

Thompson comes to MFF with 25 years of experience in the sponsorship world, including more than 20 years in Europe, where he helped create and launch the World Beach Volleyball championships and the World Equestrian Games.



Susan Ritchie



Kelly Germain

Over 100 New Theaters Opened in 2009

(from **THEATERS** on page 1)

IMAX theaters

Ninety-two IMAX theaters opened in 2009, more than opened in the first 22 years of Imax Corporation's existence. Although the majority were digital, 12 of them use 15/70 film projectors. However, the company also closed or converted 26 film theaters in the same period, leading to a net loss of 15 15/70 screens worldwide, the first time in the industry's 40-year history that the total number of film theaters has declined. The majority of the "lost" theaters — 21 of the 27 — were conversions of MPX houses to digital, leaving 38 MPXs still operating. Most of these will also probably switch to digital in the next few years.

Therefore it is nearly certain that the number of giant-screen film theaters (including all 15/70, 10/70, and 8/70 screens) will never be higher than the current total of 398.

Giant-screen theaters

The GSCA specifications state that giant screens are **at least**

- 70 feet (21.3 meters) wide, **or**
- 3,100 square feet (288 square meters) in total area for flat screens, **or**
- 60 feet (18.3 meters) in diameter for domes, **and**
- Place all seating within one screen width of the screen plane.

Our latest figures show that, of the 557 theaters in our database, 267 definitely meet the specifications and 121 definitely do not. This leaves 169 for which we don't have full screen and theater dimensions. However, we can make reasonable inferences about many of them, based on data from comparable theaters. (Imax Corporation, **Regal Entertainment**, and **AMC Entertainment** have declined requests from the GSCA, *LF Examiner*, and other news organizations to provide screen and theater dimensions for their IMAX digital theaters.)

The vast majority of IMAX GT and SR theaters meet the GSCA standards, be-

	Meet specs	Un-known	Don't meet specs	Total
Commercial	45	8	8	61
Multiplex	68	137	68	273
Theme Park	12	3	4	19
Institutional	143	21	40	204
Total	268	169	120	557

	Meet specs	Un-known	Don't meet specs	Total
GT	170	6	14	190
SR	45	5	4	54
MPX	0	19	19	38
IMAX Digital	3	96	46	145
Non-IMAX	50	43	37	130
Total	268	169	120	557

cause the specs embody the principles the Imax founders set for their classic theaters. Almost no MPX or IMAX digital theaters meet them, because the majority are retrofits of existing auditoriums that are too small to hold a screen 70 feet (21.3 meters) wide.

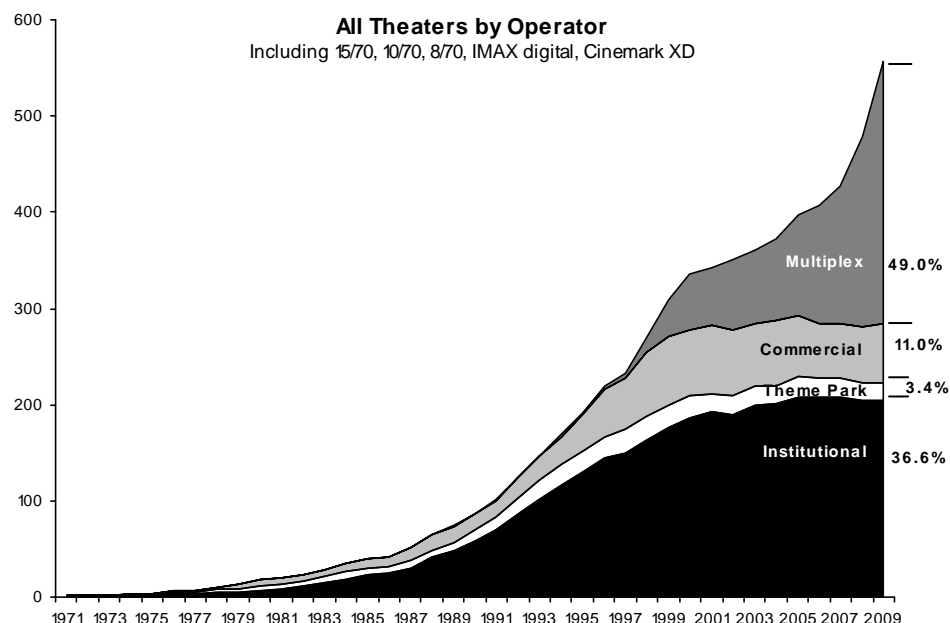
Of the 145 IMAX digital theaters in operation, *LF Examiner* has screen dimensions for 49, and only three of them meet the GSCA specs. We believe it is safe to infer that few if any of the remaining 96

screens do.

Those three were all purpose built as IMAX theaters, not retrofitted 35mm houses. The **RC Reading Movies 11** in Reading, PA, originally opened in 2008 with an MPX projector, and was converted to digital last February. The **BIG Cinemas IMAX Theatre** in Mumbai, India, is the largest IMAX Dome theater in the world, with a screen 98 feet (30 meters) in diameter. It opened in 2001 with a GT projector and was converted to digital last summer. The IMAX digital image is projected on the front portion of the dome only, and does not fill the screen.

The **Orange IMAX Lodz** in Poland is owned by Israel-based **Cinema City International** and opened as a classic GT house with a 60x80-foot (18x24-meter) screen in 2006. It was converted to IMAX digital in October, as the test of first-generation IMAX digital systems on larger screens that Imax VP **Larry O'Reilly** mentioned at the GSCA conference in September. (See *LFX*, October 2009.)

Out of 38 MPX theaters open at the start of this year, 19 fall below the screen size for the specs, including five retrofitted screens operated by Massachusetts-based **National Amusements**; three that were purpose built by **Goodrich Quality Theaters** in Indiana and Illinois; two belonging

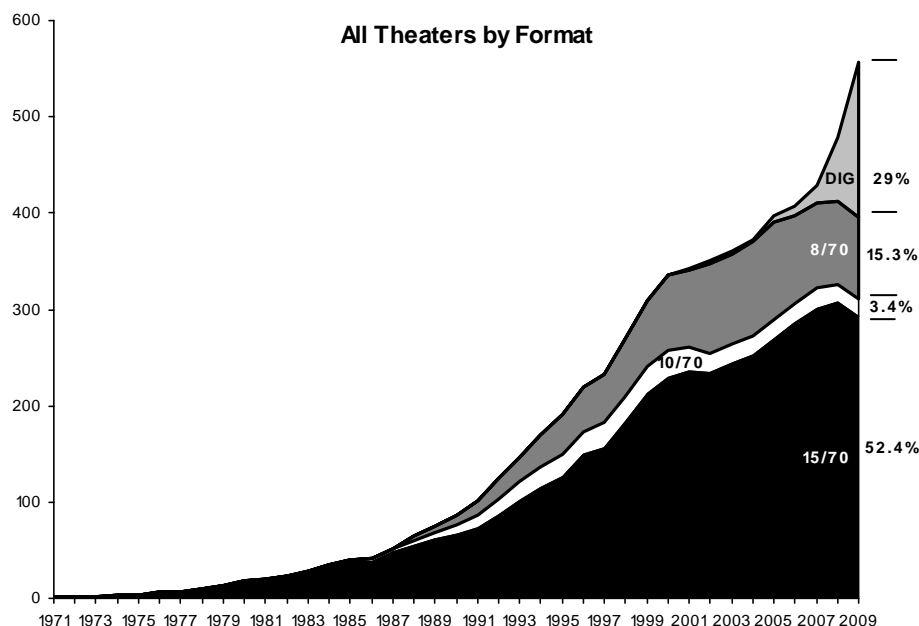


to Spain's **Yelmo** circuit, and others in California, Florida, Texas, China, Russia, South Korea, and Turkey.

Of the remaining 19 MPXs, five U.S. and five international screens meet the standard for screen size, but we don't know if they meet the final criterion: placing all seats within one screen width of the screen plane. The former include two **Kerasotes ShowPlace Theatres** screens in the Midwest; and theaters belonging to **NCG Cinemas**, **Santikos Theatres**, and **Wehrenberg Theaters**. The overseas theaters include two of South Korea's **CGV** chain, another **Yelmo** house in Spain, and others in China and Russia.

Among non-multiplex theaters, 52 do not meet the GSCA standards, including a handful at prestigious institutional venues, such as the **Denver Museum of Nature and Science**; the **American Museum of Natural History** in New York; the **Gulf Coast Exploreum** in Mobile, AL; Kentucky's **Louisville Science Center**; the **Pink Palace Museum** in Memphis, TN; the **Kansas Cosmosphere** in Hutchinson; and the **Pacific Science Center's** original **Eames IMAX Theater**. (The Seattle museum's larger **Boeing IMAX Theater**, added in 1998, does meet the specs.) In many of these cases, the IMAX system was installed in a space not originally designed for it.

Some 21 of the 53 are domes less than 60 feet in diameter. All are in small regional institutions, and include a roughly



even mix of the three film formats.

Of the 43 non-IMAX theaters for which we have no data, about a third are inactive 8/70 theaters, and another third are Cinemark XD screens, that, like IMAX digital, may not be large enough to meet the specs.

In short, we believe that of the 169 "unknown" screens, as many as 30 or 40 may meet the GSCA specs, making a total of about 300 theaters worldwide that qualify as "giant screens."

Institutional vs. commercial

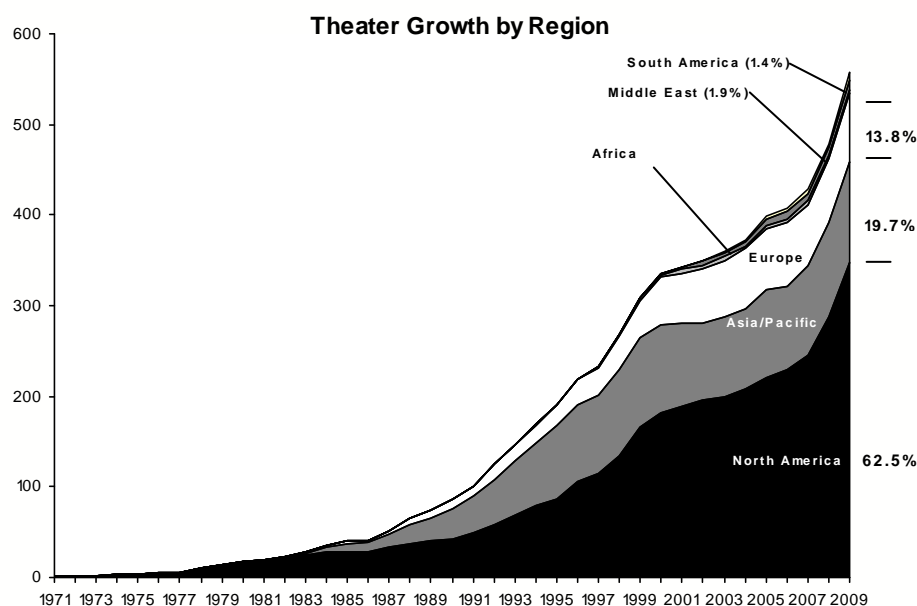
As shown in the chart on page 6, multiplex theaters are within a hair's breadth of becoming the majority of all screens we count. As of Jan. 1, they represented 48.8% of all theaters, and will cross the 50% threshold later this year, before AMC opens the last of the IMAX digital screens remaining under its 100-screen deal with Imax.

However, if we count only theaters that meet the GSCA specs, multiplexes represent only about 22%, and institutional theaters comprise 55%, with commercial standalones taking 18%, and theme parks the last 5%.

Two new institutional IMAX theaters opened in 2009: the **National Infantry Museum** in Columbus, GA, got a 289-seat SR house, and the **Modelo Museum of Science and Industry** in Toluca, Mexico, opened a 300-seat GT-equipped theater.

Japan's **National Museum of Emerging Science and Innovation** in Tokyo installed a GOTO 10/70 projector in its nine-year-old, 112-seat Gaia dome theater, which already had a Megastar II Cosmos planetarium projector and a digital full-dome system consisting of four Sony 4K projectors. It is the first new installation of a 10/70 system in two years, and one of only 19 now operating in the world. The format was developed by Japan's **GOTO Optical Manufacturing Company** in the

(see **THEATERS** on page 8)



(from **THEATERS** on page 7)

mid-1980s for specifically for use in planetariums.

Also last year, three museum theaters converted to digital: Taiwan's **Taipei Municipal Children's Recreation Center** replaced its 17-year-old IMAX GT projector with a 3D digital system; the **Shonan-dai Cultural Center** in Fujisawa, Japan, converted its GOTO 10/70 system to GOTO's Virtuarium II digital planetarium in July; and the **San Diego Natural History Museum** replaced its Iwerks 8/70 projector with a DCI-compliant Christie digital projector, which it is now using to show its signature film, *Ocean Oasis*, and other titles.

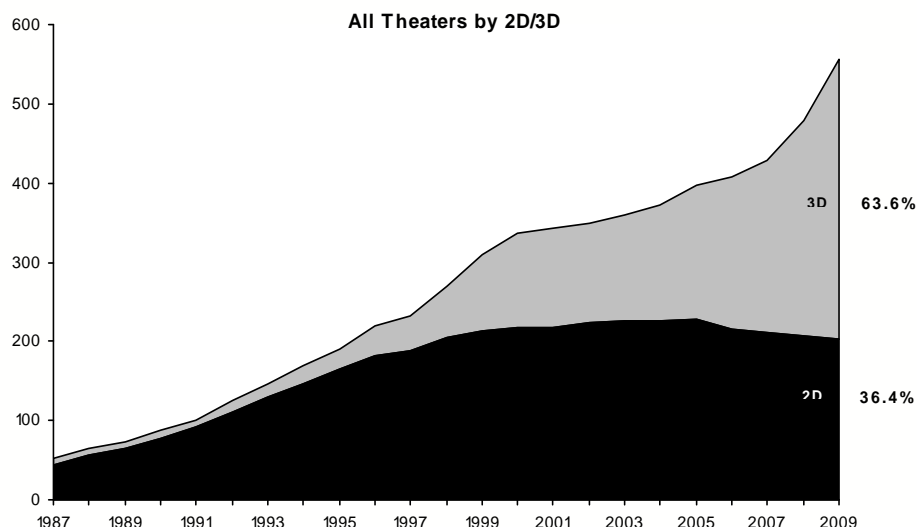
Five standalone commercial IMAX theaters opened last year, three digital, one SR, and one GT. The digital theaters are in shopping centers in Curitiba, Brazil; Kunming, China; and Manila, the Philippines. The GT house is in the **Villagio Shopping Mall** in Doha, Qatar, and the SR theater is the reopened IMAX theater in Bristol, U.K., formerly part of the At-Bristol facility, which operated it from 2000 to 2007. It reopened in October 2009 under the management of the **Blue Reef Aquarium**.

One commercial theater closed in 2009: the Imax Corp. owned-and-operated **IMAX Theatre Canada Place** in Vancouver, BC, the historic theater that introduced IMAX 3D to the world at **Expo 86**. As we reported previously (see *The Biz*, September 2009), Imax chose not to renew its lease at the conference facility and shuttered the 440-seat twin-GT theater on Sept. 30.

Imax opened 84 multiplex screens last year, all but seven of them digital. The film theaters included GT screens in Bucharest, Hungary; and Kolkata, India; SR houses in the Russian cities of Perm and Ufa, and in Saco, ME; and MPX theaters in Seoul, South Korea, and San Jose, Costa Rica.

The IMAX digital system was placed in 60 U.S. multiplexes and 17 more in 11 other countries, including China and Japan (3 each), and Austria and the United Kingdom (2 each).

Of the U.S. digital installations, all but two were retrofits of existing auditoriums in multiplexes owned by Regal Entertain-



ment or AMC Entertainment, the largest and second-largest exhibitors in the world. AMC installed 48 digital IMAX systems in 2009, bringing its current IMAX screen count to 78. Three of these are classic GT theaters in New York, Los Angeles, and San Francisco, and the rest are IMAX digital screens it contracted for two years ago (see *LFX* January 2008). The 25 systems remaining under that deal will be installed in 2010.

Regal opened 12 IMAX digital theaters last year and now has 42 IMAX halls, 14 of which are classic, purpose-built theaters with 15/70 projection; the remaining 28 are digital joint ventures with Imax. This leaves only three screens to be built under the partners' 2008 contract for 31 screens.

Cinemark's XD theaters

The third largest U.S. chain, Cinemark, did not expand its collection of six IMAX screens (five SRs and one MPX), but, as we reported previously (see *Shorts*, September 2009, and *The Biz*, April 2009), instead decided to launch its own branded premium theaters, the XD houses. They use high-powered Barco projectors and RealD's XL technology, which can fill screens up to 80 feet wide, and the chain charges a premium of about \$3.00 over standard ticket prices. Unlike operators of IMAX digital systems, Cinemark can put any film it chooses on these screens, not just the ones that Imax Corp. has selected for conversion, and unlike Imax's joint-venture partners, Cinemark keeps its full

share of the box office. Fourteen XD houses were open at the beginning of 2010, and another ten sites are set to open this spring. Company officials have said they expect to open as many 100 XD theaters.

Cinemark and Imax are suing each other over these screens (see *LFX*, November 2009), Cinemark seeking to invalidate two of Imax's patents, and Imax claiming fraud and breach of contract.

Analyst **Eric Wold** of **Merriman Curhan Ford** considered the XD screens enough of a threat to Imax that he downgraded Imax shares from "Buy" to "Neutral" in September. (He has since dropped his recommendation to "Sell." See *The Biz* on page 4.)

2D vs. 3D, domes vs. flat

For the second year in a row, no 2D-only or dome theaters opened in 2009. The rapid growth of digital screens, all of which are 3D-capable, expanded the gap between 2D and 3D venues, as shown in the chart above. Three-D screens now represent nearly two-thirds of all theaters we count, although among those that meet the GSCA specs, 3D accounts for slightly less than half.

There are 113 dome theaters using 8/70, 10/70, or 15/70 projection today, a number that continues to decline as digital technology replaces film in many smaller venues and in domes used primarily for planetarium shows.

The real screen count

As we stress in each year's theater re-

port, the total number of theaters we cite does not represent the actual size of the market for independent giant-screen producers. In the first place, the majority of multiplex theaters never show the classic 40-minute documentaries that are the standard fare of the industry. In 2009, only 35 out of 260 multiplex screens showed even one non-Hollywood film, and only 19 showed more than one. All but 13 of those 35 theaters were outside North America. (About 100 multiplexes showed *Under the Sea 3D*, Imax's co-production with **Warner Bros. Pictures**, which we do not count as an independent film.)

The nine eastern European IMAX theaters of the Cinema City chain remain the most friendly to original giant-screen films, although the conversion of the Lodz, Poland, theater from 15/70 to IMAX digital may foreshadow trouble for independent producers. Berlin's **Cinestar IMAX** has also welcomed classic giant-screen titles, but the 480-seat GT theater turns ten years old this year, and LFX has heard rumors that the IMAX lease may not be renewed.

In the U.S., Goodrich Quality Theatres

remains the best friend of independent producers, showing seven original titles (and *Under the Sea*) in its three Midwest theaters last year. But the growing number of DMR releases appears to have reduced the number of available slots for non-Hollywood fare. Cinemark and Michigan's **Celebration Cinemas**, once frequent bookers of independent GS films, only showed one each in some of their theaters last year.

On the other hand, there are dozens of theaters that rarely or never book films. There are 17 theaters — mostly 8/70-equipped — that, as far as we know, have never booked a film, yet still retain their projection systems. (See the explanation of what we count on page 11.) Another 54 theaters apparently had no bookings last year. Some are planetariums or multipurpose facilities used for concerts or live theater. They installed a large-format projector and giant screen, but have not chosen to use them much.

Therefore at least 73 screens do not participate in the international GS film leasing economy to any significant extent. They represent 13% of all theaters we count, and 25% of all non-multiplex

screens, making the actual market for non-digital giant-screen film leasing about 300 screens, roughly equal to the number of "official" giant-screen theaters.

The impact of digital projection

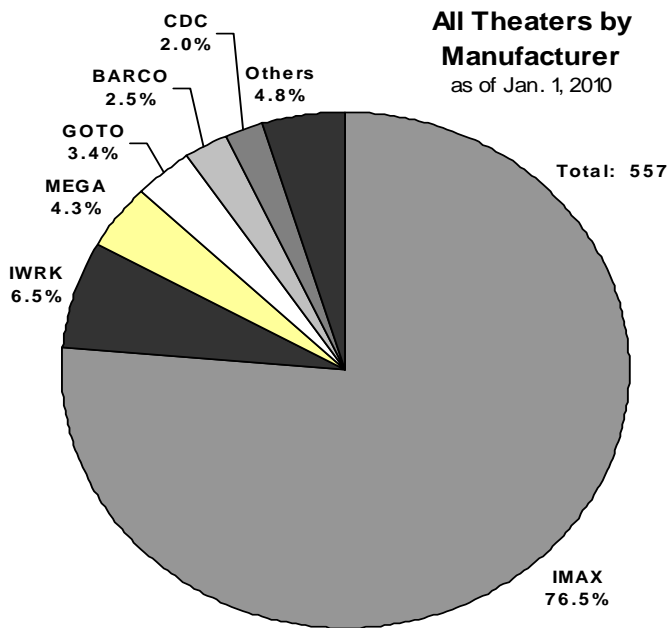
The growth of digital multiplex screens is splitting the industry more sharply than ever before. None of the 145 IMAX digital screens (nor any of Cinemark's 14 XD houses) has ever shown a film made by an independent giant-screen producer.

When Imax CEO **Richard Gelfond** spoke to the GSCA in September 2008, he promised that the company would make the "digital keys to our system" available to GS filmmakers at a "minimal" cost, and that converting films shot in 15/70 to IMAX digital would "not [be] a profit center for Imax." However, a year later producers were told that they would have to pay \$5,000 to \$10,000 per digital print, even though Gelfond had repeatedly told news outlets and analysts in the interim that the cost of digital prints was \$200 or less. Producers also learned that the company would only convert a limited number of independent films per year,

(see **THEATERS** on page 10)

All Theaters

		As of Dec. 31, 2008					Change 2007-2008					As of Dec. 31, 2009					Change 2008-2009				
		C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total
Africa	8/70				1	1				0%	0%			1	1					0%	0%
	15/70		2		1	3		0%		0%	0%		2		1	3		0%		0%	0%
	Total		2		2	4		0%		0%	0%		2		2	4		0%		0%	0%
Asia/Pac	8/70	3		3	20	26	0%		0%	0%	0%	3		3	20	26	0%		0%	0%	0%
	10/70			1	17	18			0%	-10.5%	-10%			1	17	18			0%	0%	0%
	15/70	11	15	2	25	53	0%	15.4%	0%	0%	3.9%	11	12	2	24	49	0%	-20%	0%	-4.0%	-7.5%
	D		7			7						2	15			17		114.3%			143%
	Total	14	22	6	62	104	0%	69.2%	0%	-3.1%	7.2%	16	27	6	61	110	14.3%	22.7%	0%	-1.6%	5.8%
Europe	8/70	3	5	4	9	21	-57%	-74%	-20%	-25%	-51%	3	5	4	9	21	0%	0%	0%	0%	0%
	15/70	7	20	5	12	44		1900%			4300%	8	20	5	12	45	14%	0%	0%	0%	2.3%
	D		5			5							11			11		120%			120%
	Total	10	30	9	21	70	43%	50%	80%	75%	59%	11	36	9	21	77	10%	20%	0%	0%	10%
Middle East	8/70		1			1				-100%	0%		1			1		0%			0%
	10/70				1	1	-100%	-100%	-100%	-90%	-95%				1	1				0%	0%
	15/70		4		2	6		100%			200%	1	4		2	7		0%		0%	17%
	D												1			1					
	Total		5		3	8	-100%	-29%	-100%	-73%	-68%	1	6		3	10		20%		0%	25%
North America	8/70	6	4	1	25	36		300%			3500%	6	4	1	24	35	0%	0%	0%	-4%	-3%
	15/70	27	78	3	88	196		1850%		4300%	3166%	25	65	3	90	183	-7.4%	-16.7%	0%	2.3%	-6.6%
	D		54		1	55							129		1	130		139%		0%	136%
	Total	33	136	4	114	287		2620%		5600%	4000%	31	198	4	115	348	-6.1%	45.6%	0%	0.9%	21.3%
South America	8/70				1	1				0%	0%				1	1				0%	0%
	15/70	1	2		1	4	-96.3%	-97%	-100%	-99%	-97.9%	1	3		1	5	0%	50%		0%	25.0%
	D											1	1			2					
	Total	1	2		2	5	-96.3%	-97%	-100%	-98%	-97%	2	4		2	8	100%	100%		0%	60%
World	8/70	12	10	8	56	86	20%	-50%	0%	60%	18%	12	10	8	55	85	0%	0%	0%	-2%	-1%
	10/70			1	18	19	-100%	-100%	-80%	-37.9%	-55%			1	18	19			0%	0%	0%
	15/70	46	121	10	129	306	21.1%	24.7%	100%	10.3%	19.1%	46	106	10	130	292	0%	-12.4%	0%	0.8%	-4.6%
	D		66		1	67						3	157		1	161		138%		0%	140%
	Total	58	197	19	204	478	13.7%	61.5%	6%	12.7%	28.5%	61	273	19	204	557	5.2%	38.6%	0%	0%	16.5%



(from *FILMS* on page 9)

and that other restrictions would be in place.

A few producers, like **nWave Pictures** and **National Geographic Cinema Ventures**, are embracing digital distribution to conventional cinemas without bothering with Imax Corporation. nWave's *Fly Me to the Moon* and Nat Geo's *U2 3D* played in hundreds of conventional digital 3D screens. Those and other GS films are also being distributed digitally to the small but growing number of giant screen theaters that have added, or been converted to, digital projection. If, as one distributor told us last year, Imax makes its format too expensive for original giant-screen films, the same chains have many more standard digital screens on which they can be played.

Thus, although filmmakers are looking at a static or shrinking market of giant-screen film theaters to which they can lease their films, most are looking seriously at digital distribution, in conventional and giant-screen theaters and elsewhere, in light of the recent announcements of several coming 3D TV channels (see *The Biz* on page 4).

This may eventually begin to put pressure on GS film theaters to consider digital projection. At present, virtually every-

one agrees that no single-projector digital system exists that comes close to matching the image quality of 15/70 film. Some experts have claimed a 15/70 frame contains the equivalent of a 12K digital image. (Digital image size increases as the square of the "K" number, so a 4K image has four times as much information as a 2K; a 12K image has 72 times more.) Most digital projectors to-

day are 2K. The IMAX digital system is slightly above 2K. Sony offers 4K projectors today, and new 4K systems are coming later this year based on **Texas Instruments'** DLP technology.

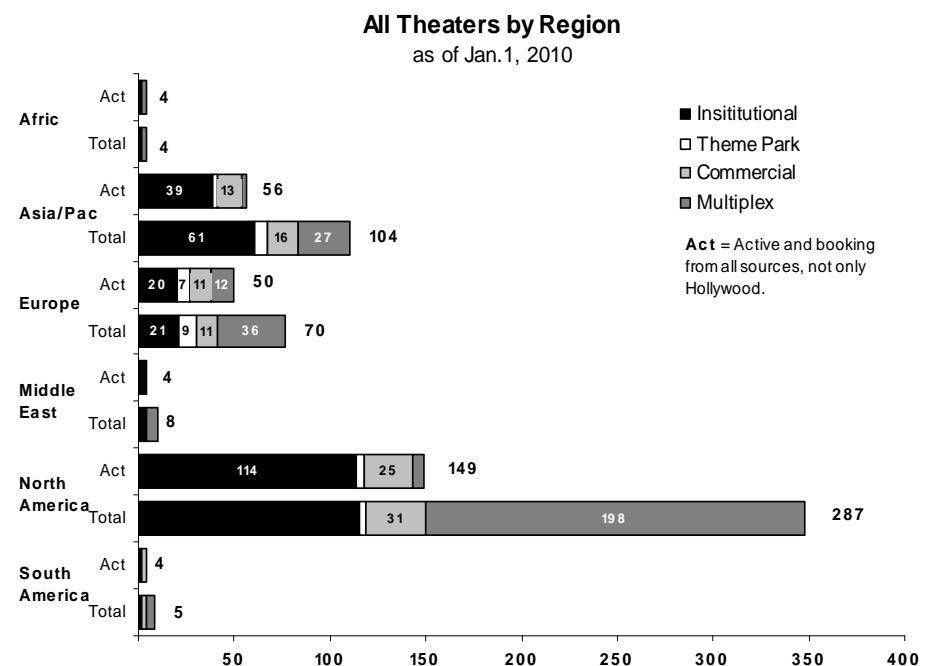
Despite the fact that even a 4K image falls far short of the maximum quality of a 15/70 frame, there seems to be a growing sense in the industry that 4K might be acceptable for all but the largest of giant

screens. Imax Corp. has said that in 2011 it will introduce a digital projection system for giant screens based on the 4K DLP chip. Like its first-gen system, which uses two 2K projectors, it is expected to provide resolution slightly higher than that of the projectors by interpolating two separate images.

However, some exhibitors have already begun using existing 2K projectors on non-dome giant screens. The first was the **IMAX Theater at Cinecitta** in Nuremberg, Germany. It was recently joined by the IMAX theater at **Moody Gardens** in Galveston, TX (see article in *LFX*, November 2009) and, as mentioned above, Cinema City's IMAX theater in Lodz, Poland. (Moody Gardens is hosting a demonstration of its digital system after the GSCA Film Expo. See the item on page 28.)

Beginning of the end of 70mm?

Despite the consensus that current digital projectors do not equal GS film, the next generation of 4K systems may be "good enough" technology, as *Wired* magazine recently put it. That is, like MP3 recordings, which were lower fidelity than CD audio, but had small enough file sizes to enable the new tech of MP3 players like the iPod, 4K may not be as good as the previous technology, but may be good enough for most users and provide other



advantages that offset the difference in quality.

The question is whether the giant-screen industry in general wants to make this compromise. The alternatives are to continue showing film indefinitely or until a digital technology is developed that matches or exceeds LF film. The first may become financially difficult at some point, if film stock for cameras and prints becomes more expensive as less is manufactured and if lab costs rise as less footage is processed. GS filmmakers who are already experimenting with digital for production and distribution may be hard pressed to continue supporting the expense of shooting and releasing on film. Such changes will not happen overnight, but might become more problematic in the coming years.

Institutional theaters have built their business plans around buying several \$20,000 prints each year, but continue to face financial constraints and would probably welcome ways to trim \$100,000 or more from their annual expenses.

As for waiting for superior technology, although JVC and other Japanese manufacturers have demonstrated projectors with 8K resolution, it's far from clear when, if ever, such systems (and supporting technology like servers) will get beyond the prototype stage, how much they would cost, or what content would be available for them.

By the time that Imax's next generation

system is available, hundreds or thousands of conventional cinemas will have 4K DLP-equipped theaters that, to the eyes of ordinary consumers, may project images that are very little different from Imax's. The IMAX brand, having moved

from film screens as large as 96x117 feet (29x36 meters) to digital screens one-tenth that size, will by then also be applied to a television channel and possibly TV sets and other consumer products as well.

Theaters will have to decide if the IMAX name, which now seems firmly associated in the public's mind with "giant screens," will still have the same positive and valuable image for them when the time comes to make a decision about converting to digital. Unlike the pre-digital era, they are likely to have a much wider range of choices, including internationally known names like Sony, Panasonic, and, increasingly, RealD.

And, if the GSCA's Marketing Task



The Edwards Stadium 20 in Aliso Viejo, CA, got an IMAX digital screen in March 2009.

Force does its job effectively, the "giant screen" brand may also have a measure of recognition it does not have today.

The transition to digital has begun in earnest on the multiplex side of the industry, and may be completed there within a few years. It is just beginning on the institutional and standalone side, with only a few brave early adopters. It will take longer, and require more careful consideration and planning if the industry is to maintain the reputation for excellence and unique experiences it has developed over the past four decades. (See also the editorial on page 16.)

How and what we count

As we have noted in the past, the total number of theaters is somewhat misleading, because a significant percentage of them rarely if ever show giant-screen films, or show only films made specifically for their own venue. They are therefore not a part of the international GS film leasing economy. For instance, our database contains some 17 theaters which, as far as we know, have *never* booked a film from a GS distributor. Another 54 have not done so in the past year. Thus, some 74 theaters, 13% of the world total, appear to be essentially dormant.

In the context of what this report is trying to accomplish, dormant theaters pose philosophical and practical difficul-

ties. Like the proverbial sound of a tree falling in the forest, can a giant-screen theater that never shows GS films be said to exist? The capability may be there, but if the theater isn't participating in the GS economy in any meaningful way, does it make any sense to count it? And if a theater once was active, but has stopped showing GS films, is it now "closed"? If so, when did it close? After the last screening? A year later? Two?

Our answer is to count all theaters we know to be capable of projecting 15-, 10-, or 8-perf, 70mm film, and only consider them closed when the capability has been removed permanently. This results in a nominal overcount, and requires the accompanying proviso that the total count

of theaters may be 577, but the actual size of the active marketplace for films is closer to 500, and considerably less if theaters that only book Hollywood films are excluded. (See "The real screen count" section of the article.)

Otherwise, we count all stationary (i.e., non-motion simulator) theaters that use 8/70, 10/70, or 15/70 film projection, plus the IMAX digital theaters and, as of this year, Cinemark's XD theaters. We define commercial theaters as for-profit venues that are not part of a multi-theater complex (multiplex) or theme/amusement park. Multiplexes and theme parks comprise distinct segments. Institutional theaters include those in non-profit museums or government-run facilities.

Opened, Closed, and Converted Theaters in 2009

OPENED THEATERS

City	Theater	Country	Mft	Fmt	Proj	2D	Scrn	Opened
Sao Paulo	Unibanco IMAX Cinema	Brazil	IMAX	D	DIG	3D	F	1/14/09
Harahan, LA	AMC Elmwood Palace 20	USA	IMAX	D	DIG	3D	F	1/23/09
Homestead, PA	AMC Loews Waterfront 22	USA	IMAX	D	DIG	3D	F	1/23/09
Kolkata	Cinemax Kolkata	India	IMAX	1570	GT	3D	F	1/31/09
Orlando, FL	Regal Waterford Lakes Stadium 20	USA	IMAX	D	DIG	3D	F	2/6/09
Midlothian, VA	Regal Commonwealth 20	USA	IMAX	D	DIG	3D	F	2/6/09
Camarillo, CA	Edwards Camarillo Palace Stadium 12	USA	IMAX	D	DIG	3D	F	2/27/09
Escondido, CA	Regal Escondido Stadium 16	USA	IMAX	D	DIG	3D	F	2/27/09
Honolulu, HI	Regal Dole Cannery Stadium 18	USA	IMAX	D	DIG	3D	F	2/27/09
Stony Brook, NY	AMC Loews Stony Brook 17	USA	IMAX	D	DIG	3D	F	2/27/09
Seoul	Wanhshipni CGV Theater	South Korea	IMAX	1570	MPX	3D	F	3/6/09
Aliso Viejo, CA	Edwards Aliso Viejo Stadium 20	USA	IMAX	D	DIG	3D	F	3/6/09
Morrow, GA	AMC Southlake Pavilion 24	USA	IMAX	D	DIG	3D	F	3/6/09
Mesquite, TX	AMC Mesquite 30	USA	IMAX	D	DIG	3D	F	3/6/09
Moscow	KinoStar City	Russia	IMAX	D	DIG	3D	F	3/8/09
Columbus, GA	National Infantry Museum	USA	IMAX	1570	SR	3D	F	3/19/09
San Diego, CA	AMC Palm Promenade 24	USA	IMAX	D	DIG	3D	F	3/20/09
Santa Clara, CA	AMC Mercado 20	USA	IMAX	D	DIG	3D	F	3/20/09
Westminster, CO	AMC Westminster Promenade	USA	IMAX	D	DIG	3D	F	3/20/09
South Barrington, IL	AMC South Barrington 30	USA	IMAX	D	DIG	3D	F	3/20/09
South Gate, CA	Edwards South Gate Stadium 20	USA	IMAX	D	DIG	3D	F	3/27/09
Charlotte, NC	Regal Stonecrest at Piper Glen 33	USA	IMAX	D	DIG	3D	F	3/27/09
Bellevue, WA	Lincoln Square Cinemas	USA	IMAX	D	DIG	3D	F	3/27/09
Taipei	Sun VieShow IMAX Theatre	Taiwan	IMAX	D	DIG	3D	F	4/3/09
Plano, TX	Cinemark West Plano	USA	BARCO	D	XD	3D	F	4/11/09
Kennesaw, GA	AMC Barrett Commons 24	USA	IMAX	D	DIG	3D	F	4/17/09
Newport, KY	AMC Newport on the Levee 20	USA	IMAX	D	DIG	3D	F	4/17/09
Long Beach, CA	Edwards Long Beach 26	USA	IMAX	D	DIG	3D	F	5/7/09
Woodland Hills, CA	AMC Promenade 16	USA	IMAX	D	DIG	3D	F	5/7/09
Highlands Ranch, CO	AMC Highlands Ranch 24	USA	IMAX	D	DIG	3D	F	5/7/09
Saco, ME	Saco Cinemagic	USA	IMAX	1570	SR	3D	F	5/7/09
Gwangju	CGV IMAX Gwangju	South Korea	IMAX	D	DIG	3D	F	5/22/09
Cupertino, CA	AMC Cupertino Sqaure 16	USA	IMAX	D	DIG	3D	F	5/22/09
National City, CA	AMC Plaza Bonita 14	USA	IMAX	D	DIG	3D	F	5/22/09
South Miami, FL	AMC Sunset Place 24	USA	IMAX	D	DIG	3D	F	5/22/09
Saint Paul, MN	AMC Rosedale 14	USA	IMAX	D	DIG	3D	F	5/22/09
Seattle, WA	Regal Thornton Place Stadium 14	USA	IMAX	D	DIG	3D	F	5/22/09
Juarez	Cinepolis Las Misiones Cd. Juarez	Mexico	IMAX	D	DIG	3D	F	6/5/09
City of Industry, CA	AMC Puente Hills 20	USA	IMAX	D	DIG	3D	F	6/12/09
Garland, TX	AMC Firewheel 18	USA	IMAX	D	DIG	3D	F	6/12/09
Kent, WA	AMC Kent Station 14	USA	IMAX	D	DIG	3D	F	6/12/09
Kawasaki	109 Cinemas Kawasaki	Japan	IMAX	D	DIG	3D	F	6/19/09
Minamisaitama-gun	109 Cinemas Shobu	Japan	IMAX	D	DIG	3D	F	6/19/09
Independence, MO	AMC Independence Commons 20	USA	IMAX	D	DIG	3D	F	6/19/09
Concord, NC	AMC Concord Mills 24	USA	IMAX	D	DIG	3D	F	6/19/09
New York, NY	AMC Loews 34th Street 14	USA	IMAX	D	DIG	3D	F	6/19/09
Graz	Cineplexx Graz	Austria	IMAX	D	DIG	3D	F	6/24/09
Vienna	CineplexX Apollo Vienna	Austria	IMAX	D	DIG	3D	F	6/24/09
Danvers, MA	AMC Loews Liberty Tree Mall 20	USA	IMAX	D	DIG	3D	F	6/24/09
Toluca	Modelo Museum of Science and Industry	Mexico	IMAX	1570	GT	3D	F	6/30/09
Osaka	109 Cinemas Minoh	Japan	IMAX	D	DIG	3D	F	6/09
Tokyo	National Museum of Emerging Science	Japan	GOTO	1070		2D	D	6/09
Kuwait City	360 Cinema Kuwait	Kuwait	IMAX	D	DIG	3D	F	7/5/09
Manila	SM North Edsa IMAX Theater	Philippines	IMAX	D	DIG	3D	F	7/16/09
Curitiba	Dom Bosco IMAX Theater	Brazil	IMAX	D	DIG	3D	F	7/24/09
Methuen, MA	AMC Loews Methuen 20	USA	IMAX	D	DIG	3D	F	7/24/09
Frisco, TX	AMC Stonebriar Mall 24	USA	IMAX	D	DIG	3D	F	9/4/09
Covina, CA	AMC Covina 30	USA	IMAX	D	DIG	3D	F	9/11/09
New Brunswick, NJ	AMC Loews New Brunswick 18	USA	IMAX	D	DIG	3D	F	9/11/09
Tallahassee, FL	AMC Tallahassee Mall 20	USA	IMAX	D	DIG	3D	F	9/18/09
Livonia, MI	AMC Livonia 20	USA	IMAX	D	DIG	3D	F	9/18/09
Anchorage, AK	Century 16 Anchorage	USA	BARCO	D	XD	3D	F	9/30/09
Tucson, AZ	Century Park Place 20	USA	BARCO	D	XD	3D	F	9/30/09
Daly City, CA	Century 20 Daly City	USA	BARCO	D	XD	3D	F	9/30/09
San Francisco, CA	Century San Francisco Centre 9	USA	BARCO	D	XD	3D	F	9/30/09
Union City, CA	Century 25 Union Landing	USA	BARCO	D	XD	3D	F	9/30/09
Evanston, IL	Century 12 Evanston/CineArts 6	USA	BARCO	D	XD	3D	F	9/30/09
Columbus, OH	AMC Lennox Town Center 24	USA	IMAX	D	DIG	3D	F	10/2/09
Charleston, SC	Citadel Mall IMAX Stadium 16	USA	IMAX	D	DIG	3D	F	10/2/09
Hampton, VA	AMC Hampton 24	USA	IMAX	D	DIG	3D	F	10/2/09
Hodgkins, IL	AMC Loews Quarry Cinemas 14	USA	IMAX	D	DIG	3D	F	10/16/09
Auburn Hills, MI	AMC Star Great Lakes 25	USA	IMAX	D	DIG	3D	F	10/16/09

Wauwatosa, WI	AMC Mayfair Mall 18	USA	IMAX	D	DIG	3D	F	10/16/09
Bristol	Harbourside	UK	IMAX	1570	SR	3D	F	10/23/09
Tianjin	China Film Cinema	China	IMAX	D	DIG	3D	F	10/28/09
Alhambra, CA	Edwards Renaissance Stadium 14	USA	IMAX	D	DIG	3D	F	10/30/09
Kunming	Kunming Broadway IMAX Theater	China	IMAX	D	DIG	3D	F	11/2/09
Bucharest	Cinema City IMAX Theater Bucharest	Romania	IMAX	1570	GT	3D	F	11/2/09
Temecula, CA	Edwards Temecula Stadium 15	USA	IMAX	D	DIG	3D	F	11/4/09
Oldsmar, FL	AMC Woodlands Square 20	USA	IMAX	D	DIG	3D	F	11/6/09
Edina, MN	AMC Southdale 16	USA	IMAX	D	DIG	3D	F	11/6/09
Elizabeth, NJ	AMC Loews Jersey Gardens 20	USA	IMAX	D	DIG	3D	F	11/6/09
Phoenix, AZ	AMC Desert Ridge 18	USA	IMAX	D	DIG	3D	F	11/13/09
Hanover, MD	Cinemark Egyptian 24	USA	BARCO	D	XD	3D	F	11/16/09
Albuquerque, NM	Century Rio 24	USA	BARCO	D	XD	3D	F	11/16/09
Las Vegas, NV	Century 16 South Point	USA	BARCO	D	XD	3D	F	11/16/09
Robinson Twp, PA	Cinemark Robinson Township	USA	BARCO	D	XD	3D	F	11/16/09
El Paso, TX	Cinemark Tinseltown USA	USA	BARCO	D	XD	3D	F	11/16/09
Pflugerville, TX	Cinemark Tinseltown 20	USA	BARCO	D	XD	3D	F	11/16/09
West Jordan, UT	Cinemark 24 Jordan Landing	USA	BARCO	D	XD	3D	F	11/18/09
Paramus, NJ	AMC Garden State 16	USA	IMAX	D	DIG	3D	F	11/20/09
Oklahoma City, OK	AMC Quail Springs Mall 24	USA	IMAX	D	DIG	3D	F	11/20/09
Rockaway, NY	AMC Rockaway 16	USA	IMAX	D	DIG	3D	F	11/25/09
Spokane, WA	AMC River Park Square 20	USA	IMAX	D	DIG	3D	F	11/26/09
Rotterdam	Pathé Schouwburgplein	Netherlands	IMAX	D	DIG	3D	F	12/16/09
Doha	Villagio Shopping Mall	Qatar	IMAX	1570	GT	3D	F	12/16/09
Perm	Kristall-IMAX	Russia	IMAX	1570	SR	3D	F	12/16/09
Ufa	ZAO IMAX Iskra	Russia	IMAX	1570	SR	3D	F	12/16/09
Cardiff	Odeon Cardiff	UK	IMAX	D	DIG	3D	F	12/16/09
Gateshead	Odeon Gateshead	UK	IMAX	D	DIG	3D	F	12/16/09
Hong Kong	UA I-Square IMAX Theatre	China	IMAX	D	DIG	3D	F	12/17/09
Glendale, AZ	AMC Westgate 20	USA	IMAX	D	DIG	3D	F	12/18/09
Riverside, CA	AMC Tyler Galleria 16	USA	IMAX	D	DIG	3D	F	12/18/09
Orlando, FL	AMC Loews Universal Cineplex 20	USA	IMAX	D	DIG	3D	F	12/18/09
Wuxi	Wuxi Big World Cineplex	China	IMAX	D	DIG	3D	F	12/25/09
San Jose	IMAX Theatre San Jose	Costa Rica	IMAX	1570	MPX	3D	F	12/25/09

CLOSED THEATERS

City	Theater	Country	Mfr	Fmt	Proj	3D	Scrn	Opened	Closed
Busan CGV	CGV Seomyon IMAX Theater	South Korea	IMAX	1570	MPX	3D	F	6/28/06	3/31/09
Incheon CGV	CGV IMAX Theater Incheon	South Korea	IMAX	1570	MPX	3D	F	12/05	3/31/09
Fujisawa	Shonandai Cultural Center	Japan	GOTO	1070	PLAN	2D	D	7/18/89	7/09
Vancouver Imx	IMAX Theatre Canada Place	Canada	IMAX	1570	GT	3D	F	5/15/87	9/30/09
Tempe Imx	Harkins Arizona Mills 25	USA	IMAX	1570	GT	3D	F	3/5/98	12/10/09
Ghaziabad Aer	Aeren R IMAX Theatre at RAP Adlabs	India	IMAX	1570	GT	3D	F	11/23/05	2009
Taipei MCRC	Taipei Municipal Children's Rec. Center	Taiwan	IMAX	1570	GT	2D	F	8/92	2009

CONVERTED THEATERS

City	Theater	Country	Mfr	New	Prev	3D	Scrn	Opened	Converted
Las Vegas, NV	Red Rock Stadium 16	USA	IMAX	D	MPX	3D	F	12/14/07	1/9/2009
Knoxville, TN	Pinnacle Stadium 18	USA	IMAX	D	MPX	3D	F	12/14/07	2/27/2009
Phoenix, AZ	AMC Deer Valley 30	USA	IMAX	D	MPX	3D	F	6/15/05	2/27/2009
Reading, PA	RC Reading Movies 11	USA	IMAX	D	MPX	3D	F	8/8/08	2/27/2009
Tigard, OR	Regal Bridgeport Village 18	USA	IMAX	D	MPX	3D	F	5/4/07	2/27/2009
Changchun	Wanda IMAX Theater Changchun	China	IMAX	D	MPX	3D	F	4/28/08	3/31/2009
Columbus, OH	AMC Easton 30	USA	IMAX	D	MPX	3D	F	8/26/05	5/9/2009
Saint Michael, MN	Cinemagic Metropolitan	USA	CHRIS	D	MPX	3D	F	12/22/06	6/1/2009
Indianapolis, IN	Kerasotes ShowPlace 16	USA	IMAX	D	MPX	3D	F	9/07	7/15/2009
Mesa, AZ	Gateway 12 IMAX Theatre	USA	IMAX	D	MPX	3D	F	10/5/07	7/29/2009
Mumbai	BIG Cinemas IMAX Theatre	India	IMAX	D	GT	3D	D	3/31/01	7/31/2009
San Diego, CA	San Diego Natural History Museum	USA	CHRIS	D	870	3D	F	3/31/01	9/15/2009
Changsha	Wanda IMAX Theater Changsha	China	IMAX	D	MPX	3D	F	7/10/08	9/18/2009
Little Rock, AR	Chenal 9 IMAX Theatre	USA	IMAX	D	MPX	3D	F	6/6/08	9/18/2009
West Palm Beach, FL	Muvico Parisian 20	USA	IMAX	D	MPX	3D	F	7/11/07	9/18/2009
Lodz	Orange IMAX Lodz	Poland	IMAX	D	GT	3D	F	5/17/06	10/28/2009
Gwangju	CGV IMAX Gwangju	South Korea	IMAX	D	MPX	3D	F	5/22/09	10/28/2009
Kiev	IMAX-UTEL	Ukraine	IMAX	D	MPX	3D	F	9/20/08	10/28/2009
Olathe, KS	AMC Studio 30	USA	IMAX	D	MPX	3D	F	6/15/05	10/28/2009
Sterling Heights, MI	AMC Forum 30	USA	IMAX	D	MPX	3D	F	7/22/05	10/28/2009
Amsterdam	Pathé Arena	Netherlands	IMAX	D	MPX	3D	F	3/11/05	11/20/2009
Evansville, IN	Showplace East 18	USA	IMAX	D	MPX	3D	F	11/10/04	12/18/2009



* New listing.
Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Alice In Wonderland: An IMAX 3D Experience

Walt Disney Pictures; distributor: Walt Disney Pictures; director: Tim Burton; producers: Tim Burton, Joe Roth, Jennifer Todd, Suzanne Todd, Richard D. Zanuck; DP: Dariusz Wolski; script: Linda Woolverton, based on the story by Lewis Carroll. Cast: Johnny Depp, Anne Hathaway, Michael Sheen, Helena Bonham Carter, Alan Rickman, Mia Wasikowska, Stephen Fry. 3D. 120 minutes. Release: March 5.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Hubble 3D: An IMAX 3D Experience

Imax Corporation, Warner Bros.; distributor: Imax Corporation; director, producer, writer: Toni Myers; associate producer: Judy Carroll; DP: James Neihouse and the astronauts; executive producer: Graeme Ferguson. 3D. Release: March 19.

- Principal photography is complete.
- Editing is under way for March 2010 release.

How to Train Your Dragon: An IMAX 3D Experience

DreamWorks Animation; distributor: Paramount Pictures; directors, writers: Dean DeBlois, Chris Sanders; producer: Bonnie Arnold; score: John Powell; executive producers: Kristine Belson, Tim Johnson. Cast: Voices of Gerard Butler, Jonah Hill, Jay Baruchel, America Ferrera, Craig Ferguson, Kristen Wiig. 3D. 90 minutes. Release: March 26.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Furusato: World Heritage Beheld From Space (wt)

TBS Vision/National Museum of Emerging Science And Innovation; distributor: Sarai Inc.; director: Hiromi Kusaka; producers: Naohiko Ogawa, Hiroaki Suzuki; DP: Masahiko Soma; script: Kundo Koyama; music producer: Yasuaki Shimizu. 3D. Release: April 2010.

- Principal photography is complete. Editing is under way.

Sea Rex: Journey to a Prehistoric World (wt)

N3D LAND Productions, Mantello Brothers Productions; distributor: 3D Entertainment Distribution; directors: Pascal Vuong, Ronan Chapalain; producers: Pascal Vuong, Catherine Vuong, Francois Mantello; script: Pascal Vuong, Rick Dowlearn; score: Franck Marchal. 3D. Release: May 7, 2010.

- December 2009: Two weeks of live-action filming in

Feb '10				Jul '10			
UWT Arabia	Alice Hubble HTTYD	Furu	SeaRex IronMan Shrek4 BeyLim LOF	ToySt3 Eclipse QuanQ	Incept Aftersh WD	GGH WTP	Dragons FlyHi Flatland Crabs

- New Zealand.
- January: Filmed live-action scenes in studio.
- Principal photography is complete.

Iron Man 2: The IMAX Experience *

Tony Stark is unwilling to divulge the secrets behind the Iron Man armor because he fears the information will slip into the wrong hands.

Marvel Productions; distributor: Paramount Pictures; director: Jon Favreau; producer: Kevin Feige; script: Justin Theroux; DP: Matthew Libatique; executive producers: Louis D'Esposito, Jon Favreau, Stan Lee, Denis L. Stewart. Cast: Robert Downey Jr., Scarlett Johansson, Mickey Rourke, Sam Rockwell, Samuel L. Jackson, Gwyneth Paltrow, Jon Favreau. 120 minutes. Release: May 7.

- Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Shrek Forever After: An IMAX 3D Experience

DreamWorks Animation; distributor: Paramount Pictures; director: Mike Mitchell; producers: Teresa Cheng, Gina Shay; script: Josh Klausner; DP: Yong Duk Jhun; executive producers: Aron Warner, Andrew Adamson. Cast: Voices of Mike Myers, Eddie Murphy, Cameron Diaz, Antonio Banderas. 3D. 90 minutes. Release: May 21.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Beyond Limits 3D (wt)

Camera Lucida, Oceana; distributor: tba; director: Alexander Abela; producer: François Bertrand; DP: Joseph Arredy; script: Alexander Abela; executive producer: François Bertrand. Cast: Herbert Nitsch. 3D. Release: May 2010.

- November 2009: Principal photography began in the Bahamas.
- May 2010: Filming in Greece.

Legends of Flight

Jetliner Films, Inc.; distributors: K2 Communications, Stephen Low Company; director: Stephen Low; producer: Pietro Serapiglia; DPs: William Reeve, Mark Poirer; script: Alexander Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: May 28.

- December 2009: Captured first flight of Boeing 787 Dreamliner.
- Principal photography is complete. Editing is under way.

Toy Story 3D: An IMAX 3D Experience

Walt Disney Animation; distributor: Walt Disney; director: Lee Unkrich; script: Michael Arndt; producer: Darla K. Anderson; executive producer: John Lasseter. Cast: voices of Tom Hanks, Tim Allen, Michael Keaton, Joan Cusack, Whoopi Goldberg, Bonnie Hunt, Timothy Dalton. 3D. 90 minutes. Release: June 18.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Twilight Saga: Eclipse, The IMAX Experience

Summit Entertainment; distributor: Summit Entertainment; director: David Slade; script: Melissa Rosenberg, from Stephenie Meyers' novel; producers: Wyck Godfrey, Greg Mooradian, Karen Rosenfelt; DP: Javier Aguirresarobe; executive producers: Marty Bowen, Mark Morgan. Cast: Kristen Stewart, Robert Pattinson, Taylor Lautner, Billy Burke, Ashley Greene, Jackson Rathbone, Nikki Reed. 120 minutes. Release: June 30.

- Film will be converted to 15/70 and IMAX digital

with the IMAX DMR process.

Quantum Quest

Jupiter 9 Productions, Digimax Studios; distributor: Digimax (Asia), Jupiter 9 (rest of world); directors: Dan St. Pierre, Harry Kloor; producers: Harry Kloor, Rayna Napali, Ellen Goldsmith-Vein, Jon Vein, Teddy Zee, Jeff Yang; script: Harry Kloor; score: Shawn K. Clement. 3D. Cast: Neil Armstrong, William Shatner, Samuel L. Jackson, Chris Pine, Amanda Peet, Sandra Oh, Jason Alexander. 3D. Release: June 2010.

- Final post work is under way at RPG Productions.

Inception: The IMAX Experience

Legendary Pictures; distributor: Warner Bros. Pictures; director, writer: Christopher Nolan; producers: Christopher Nolan, Emma Thomas; DP: Wally Pfister; score: Hans Zimmer, executive producer: Chris Bringham. Cast: Leonardo DiCaprio, Ken Watanabe, Joseph Gordon-Levitt, Marion Cotillard, Ellen Page, Tom Hardy, Cillian Murphy, Tom Berenger, Michael Caine. 3D. 120 minutes. Release: July 16.

- Film will be converted to 15/70 and IMAX digital formats with the IMAX DMR process.

Aftershocks: The IMAX Experience

China Film Group, Huayi Bros. Media Corporation; distributor: tba; director: Feng Xiaogang. 120 minutes. Release date: July 28.

- Film will be converted to 15/70 and IMAX digital formats with the IMAX DMR process.

The Wildest Dream: Conquest of Everest

Altitude Films, Atlantic Productions; distributor: National Geographic Entertainment; director: Anthony Geffen; producers: Anthony Geffen, Claudia Perkins; DPs: Ken Sauls, Chris Openshaw; script: Mark Halliley; score: Joel Douek; executive producer: Mike Medavoy. Cast: voices of Liam Neeson, Miranda Richardson, Alan Rickman. 93 minutes. Release: August 2010.

- Captured in HD video, the film will be distributed in 35mm and 15/70.

Guardians of Ga-Hoole

Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Zack Snyder; producer: Zareh Nalbandian; script: John Orloff, John Collee, from Kathryn Lasky's novel; executive producers: Christopher DeFarria, Donald De Line, Deborah Snyder, Lionel Wigram. Cast: voices of Hugo Weaving, Helen Mirren, Sam Neill, Geoffrey Rush, Miriam Margolyes. 3D. 90 minutes. Release: Sept. 24.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

We The People

Inland Sea Productions; distributor: Gather Media, Inc.; directors, producers: John Altman, Aimee Larabee; live action director: Joel Feigenbaum. Narrators: Morgan Freeman, Kenny Rogers. Release: September 2010.

- Principal photography is complete.

Flying High

Miro Productores; distributor: tba; directors: Gustavo Montalvo, Alex Perez; producer: Luis Marquez; DPs: Erika Licea, Eric Goethals, Emiliano Fernandez, Emiliano Gonzales; script: Alejandro Perez, Gustavo Montalvo; executive producers: Luis Marquez, Maria Rodriguez. Cast: Mariano Castella, Adrian Gutierrez, Leonardo Torres, Alejandro Perez, Gustavo Montalvo, Ioulia Malkova. Release: Oct. 2.

Tron
Rescue
Reef
ATW50

TTA
AirRace

Dragons
Tornado

PolarQ

OI

RME RWB

- Seeking funding for final five days of shooting.

Flatland: Search for the 3rd Dimension

Objects in Motion Pictures, RPG Productions; distributor: RPG Productions, Inc.; directors: Jeffrey Travis, Dano Johnson; script: Seth Caplan, Dano Johnson, Jeffrey Travis, from the novel by Edwin A. Abbott; score: Kazmir Boyle; executive producers for giant screen version: Rick Gordon, Ken Randall. Cast: Martin Sheen, Kristen Bell, Michael York, Lee Eddy, Joe Estevez, Tony Hale. 3D. Release: fall 2010.

- Converting the 2007 animated film to giant-screen 3D.

Red Crabs 3D: Australia's Christmas Island

Mark Simpfendorfer Productions; distributor: BIG & Digital (world); director: Mark Simpfendorfer; producers: Adrienne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfendorfer; executive producer: Mark Simpfendorfer. 3D. Release: fall 2010.

- The death of director Mark Simpfendorfer has delayed completion of the film.

Harry Potter and the Deathly Hallows, Part 1

Warner Bros Pictures; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; DP: Eduardo Serra; script: Steve Kloves. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint, Michael Gambon, Ralph Fiennes, Alan Rickman, Helena Bonham Carter, John Hurt. 3D. 160 minutes Release: Nov. 19.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Tron Legacy: An IMAX 3D Experience

Walt Disney Productions; distributor: Walt Disney Company; director: Joseph Kosinski; producers: Sean Bailey, Steven Lisberger, Jeffrey Silver; DP: Claudio Miranda; script: Adam Horowitz, Richard Jefferies, Edward Kitsis. Cast: Michael Sheen, Olivia Wilde, Jeff Bridges, John Hurt, Bruce Boxleitner. 3D. 120 minutes. Release: Dec. 17.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Around the World in 50 Years

nWave Pictures; distributors: Universal Music Group (US), Studio Canal (Europe); director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; executive producer: Eric Dillens. 3D. 90 min. Cast: Voices of Melanie Griffith, Stacy Keach, Tim Curry, Anthony Anderson. 90 minutes. Release: late 2010.

- Completed film will be screened at the GSCA Film Expo this month.

Rescue 3D (wt)

Air Lift Films; distributor: K2 Communications, Stephen Low Distribution; director: Stephen Low; producer: Pietro Serapiglia. 3D. Release: Early 2011.

- February 2010: Three crews filming in Haiti.

The Last Reef (wt)

Yes/No Productions, Liquid Pictures; distributor: Giant Screen Films; directors, script, score: Stephen McNicholas, Luke Cresswell; DP: D.J. Roller. 3D. Release: Early 2011.

To the Arctic 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-

directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. 3D. Release: Feb. 14, 2011.

Air Racers 3D: Forces of Flight (wt)

Pretend Entertainment, Stereoscope; distributor: 3D Entertainment Distribution; director: Roger Tonry; producers: Christian Fry, Bernie Laramie; script: Rick Dowlearn; executive producers: Raul Leckie, Jeff Pierce, John Constantine. Cast: Steve Hinton, Jr., Matt Jackson, Brian and Dennis Sanders. 3D. Release: February 2011.

- The script is still being written.
- Shooting will continue later this year.

Dragons: Real Myths and Unreal Creatures (wt)

Productions Thalie; distributor: Distribution Thalie; director: Marc Fafard; producer: Yves Fortin; DP: Sean MacLeod Phillips; script: Marc Fafard. 3D. Release: March 2011.

Tornado Alley (wt)

Graphic Films; distributor: Giant Screen Films; director: Sean Casey; producers: Paul Novros, Sean Casey; script: Sean Casey, Paul Novros; DP: Sean Casey; executive producer: Don Kempf. Release: Spring 2011.

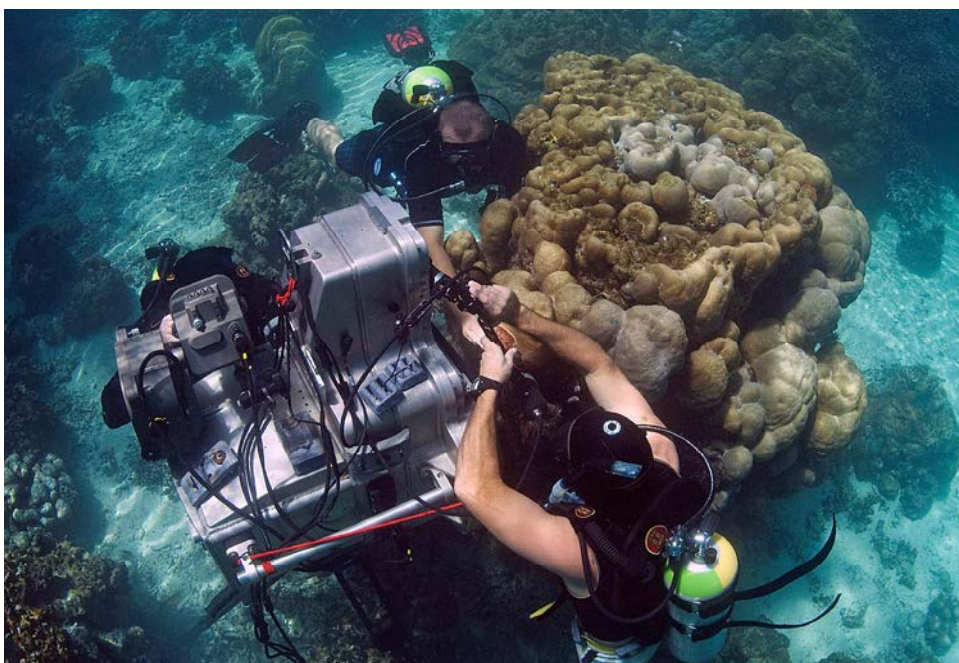
- Have been filming tornadoes in specially designed intercept vehicle for the past four years, in conjunction with Discovery Channel's Storm Chasers series.

Polar Quest (wt)

Science North; distributor: Science North; director, producer: David Lickley; DPs: Felipe Teixeira, Reed Smoot; script: Stephen Low; executive producer: Jim Marchbank. Release: June 2011.

- Filming will resume in spring.

Rocky Mountain Express (wt)



Filming for the Yes/No Productions/Giant Screen Films production, The Last Reef, using Liquid Pictures' underwater housing for a beamsplitter rig with RED One 4K cameras.

The Future of Real Giant-Screen Theaters

An editorial by James Hyder

As we explain in the Special Report on theaters in this issue, the giant-screen industry has become more sharply divided than ever by the rapid spread of digital IMAX theaters, and by the industry's re-defining itself through the specifications established last year by the **Giant Screen Cinema Association's** Technical Task Force. The effect of those standards is essentially to divorce the giant-screen world from digital multiplex theaters, regardless of the brand name they carry.

For most members of the GSCA, whether they are film producers or institutional or commercial standalone theaters, this will not be much of a sacrifice. Few multiplex theaters book original giant-screen films, and although some non-multiplex theaters show Hollywood movies, this is already showing signs of declining as studios become increasingly reluctant to make expensive film prints for any but the top performing theaters. Several films have already been released to IMAX digital theaters only, and the day is probably coming when the studios will stop making 15/70 prints altogether.

All this would seem to be moving non-multiplex theaters back to the pre-DMR, pre-*Fantasia/2000* days of the 1980s and 1990s, when their only options were original films made by independent producers specifically for the giant screen. Except that today we have a rapidly expanding set of digital technologies that are making more content available at lower cost in a variety of formats.

However, this very variety is creating confusion and uncertainty, and holding the industry back from concerted action that might move giant screens into a bold new digital world. The problem is that there is no obvious digital replacement for 15/70 or 8/70 film projection available today, and it's not clear that the few possibilities on the horizon will actually be equal, much less superior, to film.

The giant-screen industry would be wise to recall the experience of its much larger cousins, the Hollywood studios and con-

ventional theater chains. The concept of electronic cinema dates back to the earliest days of television and was revived several times over the next half century. But despite these attempts, the latest in the late 1990s, no replacement for 35mm film gained acceptance until 2005, in large part because the proposed systems were all proprietary.

In the early 1990s, the movie industry stumbled through a painful and expensive transition to digital audio, as several incompatible systems, like Dolby Digital, DTS, and SDDS, fought to become the

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standard, or at least to dominate. None prevailed, which required studios to maintain separate print inventories for all the various formats and theaters to equip their booths with hardware for all or most of the various systems. The competition between these mutually incompatible systems increased the expense for virtually everyone concerned, while conveying no significant benefit to anyone.

So when digital cinema began to emerge about ten years ago, the Hollywood studios took the unusual step of working together with the theater chains and developing technical standards that embodied two important requirements: digital cinema would provide higher image and

sound quality than the 35mm film prints it was to replace, and there would be no proprietary technologies. All digital "prints" meeting the **Digital Cinema Initiatives** specifications would be playable by projectors from all manufacturers. (The specs also provided for encryption to protect the films against unauthorized copying.)

Although some proprietary digital projectors had been tested before the DCI process, it was only after the specs were published in 2005 and accepted by the studios, theaters, and manufacturers that digital cinema really began to take off. Since then, tens of thousands of theaters have been converted to digital cinema, and the pace shows no sign of slowing.

However, **Imax Corporation's** digital system flies in the face of the principles of the DCI. It is proprietary and closed: filmmakers must go to Imax to have their films converted to the IMAX digital format, and projectors that support the format are only available from Imax. The company has no such monopoly with the 15/70 film system it developed 40 years ago. Filmmakers can shoot, edit, and release 15/70 films with no participation from Imax Corp. and IMAX-compatible 15/70 projectors are available from other manufacturers.

And yet the studios and theater chains that had instituted the DCI process welcomed the proprietary IMAX digital system with open arms, installing it in some 145 theaters and releasing 12 films to date, with another dozen set to come. So far, the move has paid off for all parties: IMAX theaters (film and digital) consistently outperform conventional screens at the box office.

One reason the exhibitors bought in is that it cost them almost nothing. As joint-venture partners they did not pay the capital costs of the hardware, and although they must split their share of the box office with Imax, they can get out of the JV deal more easily than most lessees of IMAX film theaters.

For the studios, as well, IMAX has been a simple route to incremental revenues.

They pay nothing up-front for the conversion of their films with the DMR process: Imax fronts the \$1–2 million price tag in return for about 12.5% of the IMAX gross. Peanuts for the major blockbusters that Imax usually chooses, and a nice profit center for Imax.

But the situation for other giant-screen operators, whether institutional or commercial, is not the same as for the multiplex chains. They will not be offered JV deals, but will probably have to sign long-term leases for the hardware, similar to the ones Imax offered for their film systems — deals that will be more expensive up front and harder to get out of. Ten-year leases on 15/70 film projectors that remained functional and state-of-the-art for decades were good deals. It's harder to imagine any digital system having such a long life.

Then there's the question of content. At the moment it appears that anyone operating an IMAX digital theater will be wholly dependent on Imax Corporation for content. At the GSCA conference in Indianapolis last fall, the company described its program for converting a "library" of ten non-Hollywood films a year, including several of its own, to the IMAX digital format. So instead of the literally hundreds of giant-screen films from dozens of distributors that film-based giant-screen theaters of all formats can now choose from, IMAX digital customers will have their pick of ten titles.

And they will pay a significant premium for those films since, as we have pointed in the special report in this issue, Imax has changed its position on the cost of conversion. What was originally announced as a "minimal" cost has become substantially more expensive.

Although Imax has said that its digital systems will also be capable of showing standard DCI-compatible programming, why would anyone pay a substantially higher price and commit to a long-term contract for that capability?

What theaters will get with IMAX digital is slightly improved image quality over other digital systems, and the IMAX brand. The question is, will either of those things be worth the price exacted?

Ever since the controversy stirred up by comedian **Aziz Ansari** over IMAX digital

theaters last May (see *LF Examiner*, *May and Summer 2009*), a growing number of consumers and critics recognize that all IMAX theaters are not created equal. Although Imax will never release the figures, it would be interesting to see how IMAX film locations compare on a per-screen basis to IMAX digital theaters. I strongly suspect that the classic giant-screen film-based IMAX theaters like those at the **AMC Lincoln Square** in New York, **National Amusement's The Bridge** in Los Angeles, and **Regal's Irvine Spectrum 21** near L.A., account for the lion's share of IMAX grosses, and that the gap between conventional digital theaters and IMAX digital theaters is much smaller.

Will the IMAX brand have the same value in five years that it has had for most of the last 40?

Savvy consumers are spreading the word on the Web that only some theaters are "real" IMAX, and as the percentage of those theaters declines, I expect the reputation of the IMAX brand to slip as well. By the time the next-gen IMAX digital rolls out in late 2011, the IMAX name will also be associated with a 3D cable channel, and perhaps consumer products like TV sets. Will the IMAX brand have the same value in five years that it has had for most of the last 40?

At GSCA meetings, Imax executives have tried to assure institutional clients that the company has their interests at heart. In fall of 2008, when only a handful of IMAX digital theaters had opened, CEO **Richard Gelfond** said that the company hadn't branded its new system as "IMAX Digital" because it didn't want to make the film-based theaters appear to be second-class citizens. At the same time he assured them that the digital system would be open to independent filmmakers and inexpensive.

But we've already seen how the company has gone back on that promise, and in a television interview a few months ago, Gelfond praised the quality of IMAX digital projectors and referred to film as "a dinosaur." So much for preserving the reputation of older theaters.

As the pressure of the Ansari controversy mounted last May, Gelfond eventually relented on the question of identifying the different kinds of IMAX theaters, and said the company would "do something" to provide more information to consumers. Five or six months later, links to vague descriptions of the "classic design" and "multiplex design" of IMAX theaters were added to the info bubbles for individual venues on the theater locator map on the Imax.com Web site. But screen dimensions — the main point the critics complained about — have not been posted.

In short, Imax executives have paid lip service to the notion of supporting the classic giant-screen film theaters that made the company's reputation in its first 40 years. But they have done only the bare minimum to support them at best, and have broken their word in other cases, while actively pursuing a new business model that trades on the IMAX brand's reputation for excellence while weakening it with every new small-screen theater. The company's oldest clients have recognized the disdain in which they are held: I hear regularly from institutional theater operators who are angry with Imax management for any number of reasons.

Another important point should not go unremarked. Gelfond and chairman **Bradley Wechsler** have tried on two previous occasions to find a buyer or strategic partner to acquire the company. It is highly likely that they will use its present success and the recent rise in share prices to do so again in the near future. Both previous attempts failed and caused the company serious setbacks. But assuming they succeed this time, we have no idea at this time who the buyers might be, or what goals and objectives they will have for the company. How will they perceive the 200–300 customers with giant-screen theaters as they take control of a company that is busily moving into the cable television and

(see *EDITORIAL* on page 18)

GSCA Film Expo Schedule

Monday, February 22: Pre-Expo Day

9:00 am - 7:00 pm	Rehearsals	Bridge IMAX
2:00 pm - 10:00 pm	Registration and Information open	Marriott
2:00 pm - 4:00 pm	3D Film Interest Group	Marriott
5:00 pm - 6:00 pm	Distributors' Interest Group meeting	Marriott
5:00 pm - 7:00 pm	Hollywood Film Interest Group for Flat Screen Theaters	Marriott
6:00 pm - 10:00 pm	Board meeting	Marriott

Tuesday, February 23: Film Expo Day 1

7:00 am - 8:00 am	Registration and Information Open; American-style breakfast	Marriott
8:15 am	Buses depart for theater	
8:30 am - 6:15 pm	Registration and Information open	Bridge IMAX
9:00 am - 9:15 am	Welcome Remarks	Bridge IMAX
9:15 am - 10:15 am	Film 1: The Ultimate Wave Tahiti	Bridge IMAX
10:15 am - 11:15 am	Film 2: Arabia 3D	Bridge IMAX
11:15 am - 11:45 pm	Films In Development	Bridge IMAX
11:45 pm - 2:00 pm	Lunch on your own; time for meetings	
2:00 pm - 4:00 pm	Films in Production	Bridge IMAX
4:00 pm - 4:30 pm	Break	
4:30 pm - 6:15 pm	Film 3: The Wildest Dream	Bridge IMAX
6:30 pm	Buses depart for Marriott	
	Dinner on your own	

Wednesday, February 24: Film Expo Day 2

8:00 am - 2:00 pm	Registration and Information Open	Marriott
8:00 am - 10:00 am	American-style Breakfast	Marriott
9:00 am - 10:30 am	Conference Committee meeting	Marriott
10:30 am - 12:30 am	Committee meetings	Marriott
12:30 am - 2:00 pm	Lunch with committee reports, SIG reports, and general meeting	Marriott
2:15 pm	Buses depart for theater	
2:30 pm - 8:00 pm	Registration and Information	Bridge IMAX
2:30 pm - 3:30 pm	Film 4: Molecules to the Max 3D	Bridge IMAX
3:30 pm - 4:30 pm	Film 5: Quantum Quest	Bridge IMAX
4:30 pm - 5:00 pm	Break	Bridge IMAX
5:00 pm - 5:30 pm	Technical Session	Bridge IMAX
5:30 pm - 7:00 pm	Film 6: Around the World in Fifty Years	Bridge IMAX
7:15 pm	Buses depart for Marriott	
	Dinner on your own	

7:30 pm - 9:30 pm	Board meeting (dinner)	Marriott
9:00 pm - 12:00 am	Closing party	Marriott: Champions
9:00 pm - 10:00 pm	Open Bar	Marriott
10:00 pm - 12:00 am	Cash Bar	Marriott

Thursday, February 25: Dome Day

8:00 am	Buses depart for Fleet Science Center	Marriott
11:00 am - 12:00 pm	Film 1: Quantum Quest	R.H. Fleet
12:00 pm - 1:00 pm	Film 2: Arabia 3D	R.H. Fleet
1:00 pm - 2:00 pm	Lunch	R.H. Fleet
2:00 pm - 3:00 pm	Film 3: The Ultimate Wave Tahiti	R.H. Fleet
3:00 pm - 5:00 pm	Film 4: The Wildest Dream	R.H. Fleet
5:00 pm - 6:15 pm	Films in Production	R.H. Fleet
6:30 pm - 8:30 pm	Digital Demo	R.H. Fleet
7:00 pm	Buses depart for Los Angeles	R.H. Fleet
10:00 pm	Arrive in Los Angeles	Marriott

This schedule is subject to change.



The IMAX theater at The Bridge Cinema de Lux will host the GSCA Film Expo.

(from **EDITORIAL** on page 17)

consumer products businesses?

It behooves giant-screen film theaters that are looking for a way to transition to digital to learn from the experience of Hollywood and the DCI process, and insist that any systems they install be open and non-proprietary. The Digital Immersive Screen Colloquium for Unified Standards and Specifications (DISCUSS) process, initiated by **John Jacobsen** of the **White Oak Institute**, is the first step in establishing standards specifically for the giant-screen industry.

It is the duty of the GSCA to help its members, including theaters, producers, and distributors, find a route to the digital

era in a way that is beneficial to all parties and does not help establish a monopoly. It can do this by actively seeking out digital projector makers and systems integrators as members and trade show exhibitors, and by presenting professional development sessions at its conference to educate delegates about digital projection technologies and options.

The GSCA should also arrange demonstrations of competing systems so that everyone will be able to judge the pros and cons of each for him- or herself. The first such demo in North America will happen later this month. As we report in the item on page 28, **Moody Gardens** is welcoming all interested parties to see its new digital

3D projection system in a side-by-side shoot-out with its IMAX 3D projector on Friday, Feb. 26, after the GSCA's Film Expo in Los Angeles.

In the meantime, theaters that are considering converting from film to digital projection should recognize that the digital era offers far more options and flexibility than the analog era did, and that they will soon have a wide variety of options from which to choose. It will not be a simple process, especially for the earliest adopters, but the experience of Hollywood not only provides existing technical standards on which to build, but demonstrates the practical and financial advantages of holding out for open standards.

(from **SHORTS** on page 28)

Aftershocks from director **Feng Xiaogang** will open in conventional and IMAX theaters in North America simultaneously with its release in China on July 28. The film is being shot on 35mm film and will be converted to IMAX's film and digital formats with the IMAX DMR process.

The news report didn't disclose how many North American theaters would show the film, a drama that centers around the 1976 earthquake in China's Hebei province that killed more than 240,000 people.

Kerasotes' premium theaters

Kerasotes ShowPlace Theatres, LLC, has made a deal with projector maker Barco to install 48 3D-capable digital cinema projectors in the exhibitor's 973-screen circuit as part of its new premium ICON Theatre design. ICON Theatres will offer "unprecedented levels of amenities," including reserved VIP premium seating, specialty foods, and "the brightest presentations in the market with Barco projection," according to a press release.

Kerasotes is the sixth largest theater chain in the U.S., with 96 locations in ten states, including two IMAX MPX theaters and one IMAX digital screen.

Bournemouth IMAX to come down

The ill-fated IMAX theater in the southern British seaside town of Bournemouth, once voted the second-ugliest building in the United Kingdom, has been bought by the local government and may be demolished. However, shortly after this news was announced, the town council backtracked, saying it may be left partially intact so that portions of it can be reused. The process of removing the three restaurants that remain in the building and developing a plan for its reuse or demolition could take up to 18 months.

Originally developed by Northern Ireland's **Sheridan Group**, the IMAX theater was set to open in July 1999. Construction began in late 1998, but the project was plagued by delays and legal disputes, and didn't open for business until March 2002. Although Sheridan had pledged to keep the 400-seat 3D GT thea-

ter open year-round, by January 2003 it was closed four days a week and employees were being laid off. The theater closed in March 2005, nominally for a renovation, and it never reopened.

Public reaction to the building was immediate and negative. Locals objected that it was out of scale with the neighborhood and that its height blocked the view of the sea from a nearby hillside.

The BBC reported that after the plan to demolish the building was announced, Sheridan Group president **Peter Curistan** claimed that he wanted to reopen the theater to capitalize on the popularity of **James Cameron's Avatar**. However, a councilor called the statement a "negotiating tactic."

Did Bigfoot appear in a GS film?

In January a minor kerfuffle arose in the blogosphere when someone thought he saw Bigfoot in an online copy of *Great North*, a giant-screen film distributed by **Big Films, Inc.** Also known as Sasquatch, Bigfoot is supposedly a giant ape-like creature that is believed by some to live in the Pacific Northwest, although there is no scientific evidence for its existence.

In the 2000 film, a dark blotch, partially hidden behind a hill, is briefly seen moving in a shot of a herd of caribou. Matt Moneymaker, owner of the "Bigfoot Field Researchers Organization" Web site, posted a long and elaborate page theorizing what the object could be, but largely dismissing the possibility that it could be a crew member who accidentally appeared in the shot. Bigfoot fans debated the possible identity of the object, some concluding it was a bear, others asserting that it really was Bigfoot.

Eventually someone contacted **Daniel White** at Big Films, who in turn called **Felipe Teixeira**, the camera assistant on that shoot. White explained that the figure is, in fact, simply "a crewman positioned in order to 'steer' the crossing herd into the dramatic center of the shot."

This information was accepted by some Bigfoot "researchers," including Money-maker, who updated his Web page, but was rejected by others who continued to claim it had to be Bigfoot.

Worldwide LF Theater Inventory

As of February 1, 2010

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	8/70				1	1
	15/70		2		1	3
	Total		2		2	4
Asia/Pac	D	2	15			17
	8/70	3		3	20	26
	10/70			1	17	18
	15/70	11	12	2	24	49
	Total	16	27	6	61	110
Europe	D		11			11
	8/70	3	5	4	9	21
	15/70	8	20	5	12	45
	Total	11	36	9	21	77
Middle East	D		1			1
	8/70		1			1
	10/70				1	1
	15/70	2	4		2	8
	Total	2	6		3	11
North America	D		129		1	130
	8/70	6	4	1	24	35
	15/70	25	65	3	90	183
	Total	31	198	4	115	345
South America	D	1	1			2
	8/70				1	1
	15/70	1	3		1	5
	Total	2	4		2	8
World	D	3	157		1	161
	8/70	12	10	8	55	85
	10/70			1	18	19
	15/70	17	106	10	130	293
	Total	62	273	19	204	558

By 2D / 3D

	2D	3D	Total
Africa	3	1	4
Asia/Pac	64	46	110
Europe	30	47	77
ME	2	9	11
NA	102	246	348
SA	2	6	8
Total	203	355	558

By Screen

	Dome	Flat	Conv.	Total
Africa	1	3		4
Asia/Pac	47	63		110
Europe	13	61	3	77
ME	2	9		11
NA	52	296	2	348
SA	2	6		8
Total	117	435	6	558

Bookings: February 2010 by Film

558 bookings of 76 films in 404 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
3DSun	Washington NASM	3/14/09	3/13/10		Cardiff Ode	12/23/09	3/10		Homestead AMC	12/18/09	3/10
AEK	Copenhagen	2/9/09	2/8/10		Cathedral City	12/18/09	3/10		Hong Kong BEA	12/16/09	3/10
AfricAdv	Chattanooga	7/8/09	2/18/10		Changchun Wan	12/25/09	3/10		Hong Kong UA	12/16/09	3/10
	Fort Lauderdale	1/18/08	6/30/10		Changsha Wan	12/25/09	3/10		Honolulu Reg	12/18/09	3/10
	Prague CC	7/1/09	6/30/10		Charleston SC SEC	12/18/09	3/10		Hooksett Zya	12/18/09	3/10
AIA3D	Toronto OP	10/09	5/10/10		Charlotte Reg	12/18/09	3/10		Houston GP AMC	12/18/09	3/10
AJ	Roanoke	1/10			Cherry Hill AMC	12/18/09	3/10		Houston Reg	12/18/09	3/10
AlienAdv	Shanghai STM 3D	6/15/09	6/14/10		Chicago Imx	12/18/09	3/10		Hyderabad	12/25/09	3/10
Alps	Fort Worth	8/8/09	8/7/10		City of Industry AMC	12/18/09	3/10		Ilisan CGV	12/16/09	3/10
	Jersey City	6/24/09	6/10		Col Springs Cmk	12/30/09	3/10		Independence AMC	12/18/09	3/10
	Sioux Falls	6/1/09	5/31/10		Colleyville	12/18/09	3/10		Indianapolis Ker	12/18/09	3/10
Amazon	Sioux Falls	6/1/09	5/31/10		Columbia AMC	12/18/09	3/10		Irvine Reg	12/18/09	3/10
Animalop	Calgary TWS	10/31/09	10/10		Columbus ETC AMC	12/18/09	3/10		Istanbul AFM	12/18/09	3/10
	Columbus COSI	9/17/09	6/17/10		Columbus LTC AMC	12/18/09	3/10		Jacksonville AMC	12/18/09	3/10
	Detroit SC	3/18/09	3/13/10		Concord AMC	12/18/09	3/10		Juarez Cpl	12/16/09	3/10
	Fort Worth	11/23/09	11/20/10		Council Bluffs Ker	12/18/09	3/10		Kansas City AMC	12/18/09	3/10
	Guayaquil	1/1/10	1/1/11		Covina AMC	12/18/09	3/10		Katowice CC	12/25/09	3/10
	Harrisburg	9/8/09	9/10		Cupertino AMC	12/18/09	3/10		Kawasaki 109	12/25/09	3/10
	Killeen	5/1/09	4/30/10		Curitiba	12/18/09	3/10		Kennesaw AMC	12/18/09	3/10
	Little Rock AEC	1/1/10	1/1/11		Daegu CGV	12/16/09	3/10		Kent AMC	12/18/09	3/10
	Louisville SC	11/19/08	6/30/10		Dallas Cmk	12/18/09	3/10		Kiev KT	12/18/09	3/10
	Lucerne	6/1/09	5/31/10		Daly City Cmk	12/18/09	3/10		King of Prussia Reg	12/18/09	3/10
	Parker	2/7/09	2/6/10		Danvers AMC	12/18/09	3/10		Knoxville Reg	12/18/09	3/10
	Pittsburgh CSC	1/1/10	1/1/11		Deer Park Reg	12/18/09	3/10		Krakow CC	12/25/09	3/10
	San Diego RHF	12/13/08	12/12/10		Denver CC Reg	12/18/09	3/10		Kunming	12/25/09	3/10
	Sioux Falls	1/23/10	5/21/10		Doha VSM	12/16/09	3/10		Kuwait 360	12/18/09	3/10
	Valencia Spn	12/19/09	12/19/10		Dongguan Wan	12/25/09	3/10		Lacey Reg	12/18/09	3/10
Arabia3D	Richmond SMV	2/14/10	9/18/10		Dubai IBSM	12/16/09	3/10		Langley Cpx	12/18/09	3/10
ATSOT	Galveston	11/21/09	9/21/10		Dublin Reg	12/18/09	3/10		Las Vegas Bre	12/18/09	3/10
Avatar	Albany NY Reg	12/18/09	3/10		Durban	12/18/09	3/10		Las Vegas Cmk	12/18/09	3/10
	Albuquerque Cmk	12/18/09	3/10		Edina AMC	12/18/09	3/10		Las Vegas RR Reg	12/18/09	3/10
	Alexandria AMC	12/18/09	3/10		Edmonton Cpx	12/18/09	3/10		Las Vegas SA Reg	12/18/09	3/10
	Alhambra Reg	12/23/09	3/10		El Dorado Hills Reg	12/18/09	3/10		Lincolnshire Reg	12/18/09	3/10
	Aliso Viejo Reg	12/18/09	3/10		El Paso Cmk	12/18/09	3/10		Little Rock DT	12/18/09	3/10
	Altamonte AMC	12/18/09	3/10		Elizabeth AMC	12/18/09	3/10		Livonia AMC	12/18/09	3/10
	Amsterdam PN	12/16/09	3/10		Emeryville AMC	12/18/09	3/10		Lodz CC	12/25/09	3/10
	Anaheim	12/18/09	3/10		Escondido Reg	12/18/09	3/10		London BFI	12/23/09	3/10
	Anchorage Cmk	12/18/09	3/10		Evanston Cmk	12/18/09	3/10		Long Beach Reg	12/18/09	3/10
	Apple Valley Imx	12/18/09	3/10		Evansville Sho	12/19/09			Los Angeles CC AMC	12/18/09	3/10
	Arcadia AMC	12/18/09	3/10		Evansville Sho I	12/18/09	3/10		Los Angeles NA	12/18/09	3/10
	Atlantic City	12/18/09	3/10		Fairfield Reg	12/18/09	3/10		Los Angeles UC AMC	12/18/09	3/10
	Auburn Hills AMC	12/18/09	3/10		Fitchburg Ker	12/18/09	3/10		Manchester NA	12/18/09	3/10
	Auckland Sky	12/16/09	3/10		Fort Lauderdale	12/18/09	3/10		Manchester Ode	12/18/09	3/10
	Augusta Reg	12/18/09	3/10		Fort Myers Reg	12/18/09	3/10		Manila CC SM	12/18/09	3/10
	Austin	12/18/09	3/10		Fresno Reg	12/18/09	3/10		Manila NE SM	12/16/09	3/10
	Aventura AMC	12/18/09	3/10		Frisco AMC	12/18/09	3/10		Melbourne HCL	12/16/09	3/10
	Baltimore AMC	12/18/09	3/10		Garland AMC	12/18/09	3/10		Melbourne MV	12/16/09	3/10
	Bangkok	12/16/09	3/10		Gateshead Ode	12/23/09	3/10		Menlyn	12/18/09	3/10
	Batavia GQT	12/18/09	3/10		Glasgow	1/2/10	3/10		Mesa DT	12/18/09	3/10
	Beijing CFM	12/25/09	3/10		Glendale AMC	12/23/09	3/10		Mesquite AMC	12/18/09	3/10
	Beijing UME	12/25/09	3/10		Gloucester Cpx	12/18/09	3/10		Methuen AMC	12/18/09	3/10
	Beijing Wan	12/25/09	3/10		Grand Blanc NCG	12/18/09	3/10		Mexico City Per Cpl	12/16/09	3/10
	Bellevue LSC	12/18/09	3/10		Grand Rapids Cel	12/18/09	3/10		Mexico City Uni Cpl	12/16/09	3/10
	Bensalem AMC	12/18/09	3/10		Graz CX	12/18/09	3/10		Midlothian Reg	12/18/09	3/10
	Berlin CS	12/16/09	3/10		Greenwich Ode	12/23/09	3/10		Mississauga Cpx	12/18/09	3/10
	Birmingham UK	12/18/09	3/10		Guadalajara Cpl	12/16/09	3/10		Monterrey Cpl	12/16/09	3/10
	Bogota PA	12/18/09	3/10		Guatemala City Alb	12/18/09	3/10		Montreal Cpx	12/18/09	
	Boise Reg	12/18/09	3/10		Gwangju CGV	12/16/09	3/10		Montreal SC	12/18/09	3/10
	Bradford	12/23/09	3/10		Halifax	12/18/09	3/10		Morrow AMC	12/18/09	3/10
	Brooklyn SB Reg	12/18/09	3/10		Hamilton AMC	12/18/09	3/10		Moscow NA	12/16/09	3/10
	Bucharest CC	12/6/09	3/10		Hampton AMC	12/18/09	3/10		Moscow Nes	12/16/09	3/10
	Budapest CC	12/6/09	3/10		Hampton VASC	12/18/09	3/10		Mumbai	12/25/09	3/10
	Buenos Aires NA	12/25/09	3/10		Hanover Cmk	12/18/09	3/10		Nagoya OT	12/25/09	3/10
	Buford Reg	12/18/09	3/10		Harahan AMC	12/18/09	3/10		Nashville Reg	12/18/09	3/10
	Burbank AMC	12/18/09	3/10		Henderson Reg	12/18/09	3/10		Natick JF	12/18/09	3/10
	Calgary Cpx	12/18/09	3/10		Highlands Ranch AMC	12/18/09	3/10		National City AMC	12/18/09	3/10
	Camarillo Reg	12/18/09	3/10		Hodgkins AMC	12/18/09	3/10		New Brunswick AMC	12/18/09	3/10

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	New Rochelle Reg	12/18/09	3/10		Tigard Reg	12/18/09	3/10	Everest	Sioux Falls	6/1/09	5/31/10
	New York 34 AMC	12/18/09	3/10		Toluca Cpl	12/16/09	3/10	Extreme	Hutchinson	1/20/10	5/1/10
	New York Emp AMC	12/18/09	3/10		Tomball San	12/18/09	3/10	FightPil	Alamogordo	1/1/10	3/19/10
	New York LS AMC	12/18/09	3/10		Toronto Cpx	12/18/09	3/10		Chantilly	12/10/04	5/10
	Newport AMC	12/18/09	3/10		Torrance AMC	12/18/09	3/10		Corpus Christi	2/3/05	5/10
	Noblesville GQT	12/18/09	3/10		Tucson Cmk	12/18/09	3/10		Dayton	12/3/04	5/28/10
	Oklahoma City AMC	12/18/09	3/10		Tukwila AMC	12/18/09	3/10		McMinnville	3/21/07	5/10
	Olathe AMC	12/18/09	3/10		Tulsa Cmk	12/18/09	3/10		Oklahoma City SMO	12/15/09	8/15/10
	Oldsmar AMC	12/18/09	3/10		Ufa ZAO	12/16/09	3/10		Pensacola	4/11/07	5/10
	Ontario Reg	12/18/09	3/10		Union City Cmk	12/18/09	3/10		Salt Lake City CP	6/5/09	5/28/10
	Orange Park AMC	12/18/09	3/10		Vienna CX	12/18/09	3/10		Tampa MOSI	9/18/09	
	Orlando AMC	12/23/09	3/10		Virginia Beach AMC	12/18/09	3/10		Washington NASM	3/11/05	5/10
	Orlando P Reg	12/18/09	3/10		Warsaw CC	12/25/09	3/10	FMTTM	Bogota PA	8/14/09	6/30/10
	Orlando WL Reg	12/18/09	3/10		Wauwatosa AMC	12/18/09	3/10		Budapest CC	5/7/09	6/10
	Osaka 109	12/25/09	3/10		West Jordan Cmk	12/18/09	3/10		Glasgow	6/6/09	5/31/10
	Paramus AMC	12/18/09	3/10		West Nyack Imx	12/18/09	3/10		Guayaquil	2/13/09	2/10
	Paris Gau	12/16/09	3/10		West Palm Beach Muv	12/18/09	3/10		Hastings	10/5/09	5/31/10
	Perm	12/16/09	3/10		Westminster Orc AMC	12/18/09	3/10		Kuwait SCK	10/1/08	5/26/10
	Perth HCL	12/16/09	3/10		Westminster Pro AMC	12/18/09	3/10		New Orleans	11/4/09	3/10/10
	Pflugerville Cmk	12/18/09	3/10		White Plains NA	12/23/09	3/10		Schenectady	7/1/09	6/30/10
	Phoenix DR AMC	12/18/09	3/10		Williamsville Reg	12/18/09	3/10		Speyer Imax	12/18/08	4/1/10
	Phoenix DV AMC	12/18/09	3/10		Wimbledon Ode	12/23/09	3/10	FON	Atlanta FSC	2/6/10	5/2/10
	Plano Cmk	12/18/09	3/10		Woodbridge AMC	12/18/09	3/10		Boston MOS	7/1/09	6/30/10
	Portage GQT	12/18/09	3/10		Woodbridge Cpx	12/18/09	3/10		Fort Worth	1/1/10	12/31/10
	Poznan CC	12/25/09	3/10		Woodland Hills AMC	12/18/09	3/10		Jersey City	5/29/09	2/10
	Prague CC	12/16/09	3/10		Woodridge Cmk	12/18/09	3/10		Pittsburgh CSC	6/1/09	5/31/10
	Providence NA	12/18/09	3/10		Wuhan Lark	12/25/09	3/10		San Jose Tech	6/12/09	6/11/10
	Quebec	12/18/09	3/10		Wuxi BW	12/25/09	3/10		Sudbury	3/1/09	2/10
	Raleigh	12/18/09	3/10		Ypsilanti NA	12/18/09	3/10		Tallahassee CLC	1/1/10	6/30/10
	Reading JF	12/18/09	3/10	Bears	Hartberg	4/15/09		Galapago	Lansing Cel	1/15/10	
	Reading RCT	12/18/09	3/10		Singapore SC	9/1/09	3/1/10	GC	Baltimore MSC	1/5/10	3/5/10
	Richmond Cpx	12/18/09	3/10	Beavers	Pittsburgh CSC	7/22/09	6/30/10		Columbus GA	2/11/10	7/31/10
	Riverside AMC	12/23/09	3/10	BP	Lansing Cel	1/15/10		GCA	Albuquerque	3/15/09	9/15/10
	Robinson Cmk	12/18/09	3/10	Bugs	Durban	11/27/09	6/27/10		Amneville	6/30/09	6/29/10
	Rochester Cmk	12/18/09	3/10		Kuwait SCK	11/27/09	5/27/10		Fort Worth	3/4/09	2/10
	Rockaway AMC	12/18/09	3/10		Melbourne MV	4/27/09	6/5/10		Kansas City Sci	6/3/09	5/30/10
	Rotterdam PN	12/16/09	3/10		Poznan CC	9/21/07			Mexico City Pap	2/15/09	9/30/10
	Saco Zya	12/23/09	3/10		Sofia CC	9/21/07			Richmond SMV	1/1/10	4/1/10
	Sacramento Imx	12/18/09	3/10	CRA	Sioux Falls	6/1/09	5/31/10		Spokane RP	4/24/09	4/23/10
	Saint Paul AMC	12/18/09	3/10	D&W3D	Amneville	6/1/09	12/10		Stockholm	5/15/09	5/14/10
	Saint Petersburg NA	12/16/09	3/10		Barcelona	12/16/09	12/31/10	GP	Raleigh	1/10	3/10
	San Antonio San	12/18/09	3/10		Berlin CS	3/13/08	12/10		Richmond SMV	1/23/10	2/13/10
	San Diego AMC	12/18/09	3/10		Boston NEA	2/16/08	12/10		San Diego RHF	2/2/10	7/10
	San Diego Reg	12/18/09	3/10		Bristol	10/23/09	12/31/10		Saint Felicien	5/1/09	5/1/10
	San Francisco AMC	12/18/09	3/10		Copenhagen	4/3/09	12/10	GreatNor	Winnipeg	5/1/09	4/30/10
	San Francisco Cmk	12/18/09	3/10		Galveston	3/18/09	12/10	Greece	Dallas MNS	3/18/09	9/24/10
	San Jose AMC	12/18/09	3/10		Hampton VASC	9/11/09	12/31/10	HOTB	Sioux Falls	1/24/09	5/22/10
	San Jose Rep	12/25/09	3/10		Harrisburg	1/5/10	6/30/10	HumanBod	Bogota Mal	10/31/09	4/30/10
	Sandy	12/18/09	3/10		Madrid	12/16/09	12/31/10		Chicago MSI	10/9/09	2/28/10
	Santa Clara AMC	12/18/09	3/10		Nuremberg	3/13/08	12/10		Jersey City	2/12/10	6/30/10
	Sao Paulo	12/18/09	3/10		Paris Geo	6/10/09	12/10		Philadelphia	10/14/09	10/10
	Seattle PSC 2	12/18/09	3/10		Parker	2/6/10	12/31/10		Schenectady	8/1/09	7/31/10
	Seattle TP Reg	12/18/09	3/10		Sacramento Imx	9/2/09	12/10	India	Edmonton TWS	10/9/09	10/9/10
	Seoul CGV	12/16/09	3/10		San Antonio 3D	8/13/09	12/10	ITD	Riccione	3/8/08	3/1/10
	Seoul Wanh CGV	12/16/09	3/10		Virginia Beach AMSC	1/1/10	6/30/10	JIAC	Richmond SMV	9/26/09	2/12/10
	Shanghai PC	12/25/09	3/10	DinoAliv	Albuquerque	9/1/09	3/31/10		San Diego RHF	2/1/10	7/10
	Shobu 109	12/25/09	3/10		Calgary TWS	4/1/09	4/1/10		Sioux Falls	6/1/09	5/31/10
	Simi Valley Reg	12/18/09	3/10		Duluth	11/26/09	6/1/10	JTM	Al Khobar	4/24/09	4/23/10
	Sofia CC	12/18/09	3/10		Galveston	6/15/09	3/31/10		Bradford	9/2/09	3/11
	South Barrington AMC	12/18/09	3/10		Melbourne MV	1/1/10	7/1/10		Dubai IBSM	8/21/09	2/21/10
	South Gate Reg	12/18/09	3/10		Mobile	1/13/10	6/30/10		Jakarta	4/20/09	
	South Miami AMC	12/18/09	3/10		Moscow Nes	1/1/10	6/15/10		Menlyn	11/15/09	6/1/10
	Spokane AMC	12/18/09	3/10		Myrtle Beach DCI	2/18/09	3/19/10		Paris Geo	10/14/09	10/13/10
	Sterling Hts AMC	12/18/09	3/10		New Orleans	4/1/09	3/30/10		Vancouver TWS	9/30/09	2/10
	Stockton Reg	12/18/09	3/10		Oakland	1/10			Washington NMNH	1/14/10	6/14/10
	Stony Brook AMC	12/18/09	3/10		Portland OMSI	12/22/09	9/1/10	L&C	Boston MOS	7/1/09	6/30/10
	Sugar Land AMC	12/18/09	3/10		Quebec	2/8/10	12/31/10		Charleston WV	10/6/07	12/10
	Sydney HCL	12/16/09	3/10		Reno Fleisch	9/1/09	3/1/10		Columbus GA	9/9/09	2/11/10
	Sydney WBS	12/16/09	3/10		Shreveport	5/27/09	2/10		Corpus Christi	1/10	
	Taipei Mir	12/18/09	3/10		Sioux Falls	6/1/09	5/1/10		Fort Worth	1/1/10	12/31/10
	Taipei Vie	12/18/09	3/10		Spokane RP	3/5/09	6/30/10		Pittsburgh CSC	6/1/09	5/31/10
	Tallahassee AMC	12/18/09	3/10		Sudbury	2/15/10	9/30/10		Raleigh	9/4/09	5/10
	Tampa AMC	12/18/09	3/10		Sydney WBS	8/21/09	3/31/10		Sioux Falls	6/1/09	5/31/10
	Tarentum Cmk	12/18/09	3/10		Tallahassee CLC	7/3/09	2/10		Tallahassee CLC	9/4/09	3/10
	Temecula Reg	12/18/09	3/10	Dolphins	San Diego RHF	2/1/10	7/10	LivingSe	Sioux Falls	6/1/09	5/31/10
	Tempe Har	12/18/09	3/10		Sioux Falls	6/1/09	5/31/10	LW	Corsicana	1/15/10	12/18/10
	Tianjin CFC	12/25/09	3/10	DS3D	Norwalk	6/19/09	3/18/10		Hibbing	12/4/09	12/4/10

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
MagDes MOE	Ahmedabad	5/25/09	5/24/10	OW3D	Galveston	1/1/09	6/30/10	U23D	Copenhagen	11/1/09	3/31/10
	Boston MOS	7/1/09	6/30/10		Katowice CC	1/15/09	6/30/10		Davenport	2/1/10	3/4/10
	Dongguan STM	12/28/09	12/10		Lehi	12/1/09	6/30/10	UnderSea	Menlyn	9/1/09	
	Guayaquil	3/1/09	3/1/10		Nuremberg	12/1/09	6/30/10		Raleigh	1/10	3/10
	Oakland	1/10			Poznan CC	10/16/09	12/31/10		Saint Louis SC	1/15/10	
MOF MOTGL	San Diego RHF	10/1/09	9/30/10	Pulse RATW	Victoria DCI	2/19/10	4/2/10	UWT3D	Boston NEA	2/12/10	8/12/10
	Sioux Falls	6/1/09	5/31/10		Kansas City Sci	1/15/10	3/30/10		Chicago MSI	2/26/10	10/26/10
	McMinnville	10/1/08	9/12/10		Sioux Falls	6/1/09	5/1/10		Dearborn	2/12/10	2/14/11
	Detroit SC	7/31/08	7/31/10		Victoria DCI	9/18/09	3/30/10		Los Angeles CSC	2/12/10	8/31/10
	Duluth	2/09	9/10	Roar	Baltimore AMC	1/5/10	3/5/10		Melbourne MV	2/20/10	2/20/11
MOTN MTTM	Gatineau	6/6/08	6/10/10		Nagasaki SM	12/20/09	3/31/10	VanGogh	Monterey CA	2/12/10	2/14/11
	Grand Rapids Cel	2/12/10	1/11		Portland OMSI	1/30/10			Sydney WBS	2/19/10	2/18/11
	Jersey City	11/13/09	6/10		Louisville SC	9/16/09	5/10		Virginia Beach AMSC	2/12/10	6/12/10
	New York AMNH	12/21/09	7/2/10		Pittsburgh CSC	6/1/08	5/31/10		Athens Eug	9/22/09	3/22/10
	Norwalk	1/15/10	3/18/10	SeaMonst	Sioux Falls	1/26/10	5/31/10		Hague	2/2/09	2/1/10
Mummie3D	Pittsburgh CSC	8/26/09	8/10		Baton Rouge	3/1/09	2/28/10	Vikings VOTDS	Raleigh	9/18/09	3/14/10
	Richmond SMV	1/23/10	6/18/10		Cleveland	11/2/09	5/10		Hutchinson	1/20/10	6/10
	Charleston WV	1/1/09	5/3/10		Columbus GA	12/18/09	2/11/10		Menlyn	11/21/09	6/30/10
	Alamogordo	11/4/09	7/31/10		Denver MNS	9/18/09	6/30/10		Pittsburgh CSC	11/20/09	6/30/10
	Birmingham AL	1/6/10	5/31/10	Sharks3D	Jackson MS	6/1/09	5/30/10	Vulcania WildOcea	Vulcania	2/22/02	
Mummies	Taichung ST	1/1/10	1/1/11		Kolkata Cma	10/16/09	4/30/10		Atlanta FSC	1/1/10	3/30/10
	Bradford	2/17/09	2/15/10		Regina	2/18/09	2/6/10		Atlantic City	2/13/10	6/15/10
	Charleston WV	11/1/09	5/3/10		San Antonio 3D	8/13/09	8/14/10		Chattanooga	2/10/10	12/31/10
	Davenport	2/5/10	6/20/10		San Jose Tech	4/4/08	3/31/10		Davenport	12/20/09	6/30/10
MysticInd	Houston MNS	9/1/09	5/1/10	SM3 Solarmax SU TBAA	Shreveport	1/4/10	1/3/11	Wolves WS3D	Denver MNS	6/12/09	3/10
	Leon Exp	12/1/09	6/30/10		Singapore SC	2/28/09	2/10		Galveston	8/1/09	3/31/10
	Quebec	10/28/09	12/1/10		Stockholm	5/16/08	12/10		Houston MNS	2/1/10	7/1/10
	Sioux Falls	6/1/09	5/1/10		Toyohashi	9/17/09	3/31/10		Lubbock	8/15/09	5/1/10
	Sydney WBS	9/2/09	5/1/10		Alamogordo	1/2/09	12/10		McMinnville	10/7/09	4/10
ND Niagara OM OO	Winnipeg	9/12/09	9/10	Sharks3D	Fort Worth	2/26/10	12/31/10		Milwaukee	10/2/09	6/10
	Albuquerque	9/1/09	3/31/10		Galveston	6/1/09	12/10	Wolves WS3D	New Orleans	1/1/10	3/30/10
	Guayaquil	2/1/10	10/1/10		Hampton VASC	9/11/09	12/10		Regina	8/21/09	3/10
	Milwaukee	12/1/09	6/10		Hartberg	3/5/09	12/10		Rochester MSC	4/10/09	4/1/10
	Roanoke	1/10			Monterey CA	1/9/09	12/10		Singapore DC	1/1/10	4/30/10
MagDes MOE	Baltimore MSC	1/6/10	3/4/10	OW3D	Nagoya OT	10/1/09	12/13/10	U23D	Valencia Spn	9/30/09	5/30/10
	Boston MOS	5/22/09	2/10		Orlando SC	9/19/09	12/10		Winnipeg	1/18/10	2/10/11
	Orlando SC	2/13/10	3/30/10		Phoenix ASC	6/3/09	12/10		Zion	7/6/09	6/30/10
	Saint Louis SC	10/14/09	3/10		Saint Augustine	1/20/10	12/31/10		Lubbock	12/18/09	6/18/10
	New Delhi ICC				West Palm Beach Muvl	9/14/07	9/22		Atlanta FSC	10/1/09	3/31/10
MagDes MOE	Niagara NY DCI	5/1/07		OW3D	Oakland	1/10			Kenner	7/1/09	6/30/10
	Victoria DCI	1/15/10	8/14/10		Pensacola	1/10	3/10		Omaha Zoo	5/13/09	4/10
	Shijiazhuang	2/1/08	2/1/10		Oakland	1/10			Parker	5/30/09	2/1/10

February 2010 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Ahmedabad	MagDes	5/25/09	5/24/10	Auckland Sky	Avatar	12/16/09	3/10	Boston NEA	MysticInd	5/22/09	2/10
Al Khobar	JTM	4/24/09	4/23/10	Augusta Reg	Avatar	12/18/09	3/10		D&W3D	2/16/08	12/10
Alamogordo	FightPil	1/1/10	3/19/10	Austin	Avatar	12/18/09	3/10		UWT3D	2/12/10	8/12/10
	MTTM	11/4/09	7/31/10	Aventura AMC	Avatar	12/18/09	3/10	Bradford	Avatar	12/23/09	3/10
	Sharks3D	1/2/09	12/10	Baltimore AMC	Avatar	12/18/09	3/10		JTM	9/2/09	3/11
Albany NY Reg	Avatar	12/18/09	3/10		Roar	1/5/10	3/5/10		Mummie3D	2/17/09	2/15/10
Albuquerque	DinoAliv	9/1/09	3/31/10	Baltimore MSC	GC	1/5/10	3/5/10	Bristol	D&W3D	10/23/09	12/31/10
	GCA	3/15/09	9/15/10		MysticInd	1/6/10	3/4/10	Brooklyn SB Reg	Avatar	12/18/09	3/10
	Mummies	9/1/09	3/31/10	Bangkok	Avatar	12/16/09	3/10	Bucharest CC	Avatar	12/6/09	3/10
Albuquerque Cmk	Avatar	12/18/09	3/10	Barcelona	D&W3D	12/16/09	12/31/10	Budapest CC	Avatar	12/6/09	3/10
Alexandria AMC	Avatar	12/18/09	3/10	Batavia GQT	Avatar	12/18/09	3/10		FMTTM	5/7/09	6/10
Alhambra Reg	Avatar	12/23/09	3/10	Baton Rouge	SeaMonst	3/1/09	2/28/10	Buenos Aires NA	Avatar	12/25/09	3/10
Aliso Viejo Reg	Avatar	12/18/09	3/10	Beijing CFM	Avatar	12/25/09	3/10	Buford Reg	Avatar	12/18/09	3/10
Altamonte AMC	Avatar	12/18/09	3/10	Beijing UME	Avatar	12/25/09	3/10	Burbank AMC	Avatar	12/18/09	3/10
Amneville	D&W3D	6/1/09	12/10	Beijing Wan	Avatar	12/25/09	3/10	Calgary Cpx	Avatar	12/18/09	3/10
	GCA	6/30/09	6/29/10	Bellevue LSC	Avatar	12/18/09	3/10	Calgary TWS	Animalop	10/31/09	10/10
Amsterdam PN	Avatar	12/16/09	3/10	Bensalem AMC	Avatar	12/18/09	3/10		DinoAliv	4/1/09	4/1/10
Anaheim	Avatar	12/18/09	3/10	Berlin CS	Avatar	12/16/09	3/10	Camarillo Reg	Avatar	12/18/09	3/10
Anchorage Cmk	Avatar	12/18/09	3/10		D&W3D	3/13/08	12/10	Cardiff Ode	Avatar	12/23/09	3/10
Apple Valley Imx	Avatar	12/18/09	3/10	Birmingham AL	MTTM	1/6/10	5/31/10	Cathedral City	Avatar	12/18/09	3/10
Arcadia AMC	Avatar	12/18/09	3/10	Birmingham UK	Avatar	12/18/09	3/10	Changchun Wan	Avatar	12/25/09	3/10
Athens Eug	VanGogh	9/22/09	3/22/10	Bogota Mal	HumanBod	10/31/09	4/30/10	Changsha Wan	Avatar	12/25/09	3/10
Atlanta FSC	FON	2/6/10	5/2/10	Bogota PA	Avatar	12/18/09	3/10	Chantilly	FightPil	12/10/04	5/10
	WildOcea	1/1/10	3/30/10		FMTTM	8/14/09	6/30/10	Charleston SC SEC	Avatar	12/18/09	3/10
	WS3D	10/1/09	3/31/10	Boise Reg	Avatar	12/18/09	3/10	Charleston WV	L&C	10/6/07	12/10
Atlantic City	Avatar	12/18/09	3/10	Boston MOS	FON	7/1/09	6/30/10		MOTN	11/09	5/3/10
	WildOcea	2/13/10	6/15/10		L&C	7/1/09	6/30/10		Mummie3D	11/1/09	5/3/10
Auburn Hills AMC	Avatar	12/18/09	3/10		MOE	7/1/09	6/30/10	Charlotte Reg	Avatar	12/18/09	3/10

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Chattanooga	AfricAdv	7/8/09	2/18/10	Galveston	ATSOT	11/21/09	9/21/10	Killeen	Animalop	5/1/09	4/30/10
	WildOcea	2/10/10	12/31/10		D&W3D	3/18/09	12/10	King of Prussia Reg	Avatar	12/18/09	3/10
Cherry Hill AMC	Avatar	12/18/09	3/10		DinoAliv	6/15/09	3/31/10	Knoxville Reg	Avatar	12/18/09	3/10
Chicago Imx	Avatar	12/18/09	3/10		OW3D	1/1/09	6/30/10	Kolkata Cma	SeaMonst	10/16/09	4/30/10
Chicago MSI	HumanBod	10/9/09	2/28/10		Sharks3D	6/1/09	12/10	Krakow CC	Avatar	12/25/09	3/10
	UWT3D	2/26/10	10/26/10		WildOcea	8/1/09	3/31/10	Kunming	Avatar	12/25/09	3/10
City of Industry AMC	Avatar	12/18/09	3/10	Garland AMC	Avatar	12/18/09	3/10	Kuwait 360	Avatar	12/18/09	3/10
Cleveland	SeaMonst	11/2/09	5/10	Gateshead Ode	Avatar	12/23/09	3/10	Kuwait SCK	Bugs	11/27/09	5/27/10
Col Springs Cmk	Avatar	12/30/09	3/10	Gatineau	MOTGL	6/6/08	6/10/10		FMTTM	10/1/08	5/26/10
Colleyville	Avatar	12/18/09	3/10	Glasgow	Avatar	1/2/10	3/10	Lacey Reg	Avatar	12/18/09	3/10
Columbia AMC	Avatar	12/18/09	3/10		FMTTM	6/6/09	5/31/10	Langley Cpx	Avatar	12/18/09	3/10
Columbus COSI	Animalop	9/17/09	6/17/10	Glendale AMC	Avatar	12/23/09	3/10	Lansing Cel	BP	1/15/10	
Columbus ETC AMC	Avatar	12/18/09	3/10	Gloucester Cpx	Avatar	12/18/09	3/10		Galapago	1/15/10	
Columbus GA	GC	2/11/10	7/31/10	Grand Blanc NCG	Avatar	12/18/09	3/10	Las Vegas Bre	Avatar	12/18/09	3/10
	L&C	9/9/09	2/11/10	Grand Rapids Cel	Avatar	12/18/09	3/10	Las Vegas Cmk	Avatar	12/18/09	3/10
	SeaMonst	12/18/09	2/11/10		MOTGL	2/12/10	1/11	Las Vegas RR Reg	Avatar	12/18/09	3/10
Columbus LTC AMC	Avatar	12/18/09	3/10	Graz CX	Avatar	12/18/09	3/10	Las Vegas SA Reg	Avatar	12/18/09	3/10
Concord AMC	Avatar	12/18/09	3/10	Greenwich Ode	Avatar	12/23/09	3/10	Lehi	OW3D	12/1/09	6/30/10
Copenhagen	AEK	2/9/09	2/8/10	Guadalajara Cpl	Avatar	12/16/09	3/10	Leon Exp	Mummie3D	12/1/09	6/30/10
	D&W3D	4/3/09	12/10	Guatemala City Alb	Avatar	12/18/09	3/10	Lincolnshire Reg	Avatar	12/18/09	3/10
	U23D	11/1/09	3/31/10	Guayaquil	Animalop	1/1/10	1/1/11	Little Rock AEC	Animalop	1/1/10	1/1/11
Corpus Christi	FightPil	2/3/05	5/10		FMTTM	2/13/09	2/10	Little Rock DT	Avatar	12/18/09	3/10
	L&C	1/10			MOE	3/1/09	3/1/10	Livonia AMC	Avatar	12/18/09	3/10
Corsicana	LW	1/15/10	12/18/10		Mummies	2/1/10	10/1/10	Lodz CC	Avatar	12/25/09	3/10
Council Bluffs Ker	Avatar	12/18/09	3/10	Gwangju CGV	Avatar	12/16/09	3/10	London BFI	Avatar	12/23/09	3/10
Covina AMC	Avatar	12/18/09	3/10	Hague	VanGogh	2/2/09	2/1/10	Long Beach Reg	Avatar	12/18/09	3/10
Cupertino AMC	Avatar	12/18/09	3/10	Halifax	Avatar	12/18/09	3/10	Los Angeles CC AMC	Avatar	12/18/09	3/10
Curitiba	Avatar	12/18/09	3/10	Hamilton AMC	Avatar	12/18/09	3/10	Los Angeles CSC	UWT3D	2/12/10	8/31/10
Daegu CGV	Avatar	12/16/09	3/10	Hampton AMC	Avatar	12/18/09	3/10	Los Angeles NA	Avatar	12/18/09	3/10
Dallas Cmk	Avatar	12/18/09	3/10	Hampton VASC	Avatar	12/18/09	3/10	Los Angeles UC AMC	Avatar	12/18/09	3/10
Dallas MNS	HOTB	3/18/09	9/24/10		D&W3D	9/11/09	12/31/10	Louisville SC	Animalop	11/19/08	6/30/10
Daly City Cmk	Avatar	12/18/09	3/10		Sharks3D	9/11/09	12/10		SAA	9/16/09	5/10
Danvers AMC	Avatar	12/18/09	3/10	Hanover Cmk	Avatar	12/18/09	3/10	Lubbock	WildOcea	8/15/09	5/1/10
Davenport	Mummie3D	2/5/10	6/20/10	Harahan AMC	Avatar	12/18/09	3/10		Wolves	12/18/09	6/18/10
	U23D	2/1/10	3/4/10	Harrisburg	Animalop	9/8/09	9/10	Lucerne	Animalop	6/1/09	5/31/10
	WildOcea	12/20/09	6/30/10		D&W3D	1/5/10	6/30/10	Madrid	D&W3D	12/16/09	12/31/10
Dayton	FightPil	12/3/04	5/28/10	Hartberg	Bears	4/15/09		Manchester NA	Avatar	12/18/09	3/10
Dearborn	UWT3D	2/12/10	2/14/11		Sharks3D	3/5/09	12/10	Manchester Ode	Avatar	12/18/09	3/10
Deer Park Reg	Avatar	12/18/09	3/10	Hastings	FMTTM	10/5/09	5/31/10	Manila CC SM	Avatar	12/18/09	3/10
Denver CC Reg	Avatar	12/18/09	3/10	Henderson Reg	Avatar	12/18/09	3/10	Manila NE SM	Avatar	12/16/09	3/10
Denver MNS	SeaMonst	9/18/09	6/30/10	Hibbing	LW	12/4/09	12/4/10	McMinnville	FightPil	3/21/07	5/10
	WildOcea	6/12/09	3/10	Highlands Ranch AMC	Avatar	12/18/09	3/10		MOF	10/1/08	9/12/10
Detroit SC	Animalop	3/18/09	3/13/10	Hodgkins AMC	Avatar	12/18/09	3/10		WildOcea	10/7/09	4/10
	MOTGL	7/31/08	7/31/10	Homestead AMC	Avatar	12/18/09	3/10	Melbourne HCL	Avatar	12/16/09	3/10
Doha VSM	Avatar	12/16/09	3/10	Hong Kong BEA	Avatar	12/16/09	3/10	Melbourne MV	Avatar	12/16/09	3/10
Dongguan STM	MOE	12/28/09	12/10	Hong Kong UA	Avatar	12/16/09	3/10		Bugs	4/27/09	6/5/10
Dongguan Wan	Avatar	12/25/09	3/10	Honolulu Reg	Avatar	12/18/09	3/10		DinoAliv	1/1/10	7/1/10
Dubai IBSM	Avatar	12/16/09	3/10	Hooksett Zya	Avatar	12/18/09	3/10		UWT3D	2/20/10	2/20/11
	JTM	8/21/09	2/21/10	Houston GP AMC	Avatar	12/18/09	3/10	Menlyn	Avatar	12/18/09	3/10
Dublin Reg	Avatar	12/18/09	3/10	Houston MNS	Mummie3D	9/1/09	5/1/10		JTM	11/15/09	6/1/10
Duluth	DinoAliv	11/26/09	6/1/10		WildOcea	2/1/10	7/1/10		UnderSea	9/1/09	
	MOTGL	2/09	9/10	Houston Reg	Avatar	12/18/09	3/10		VOTDS	11/21/09	6/30/10
Durban	Avatar	12/18/09	3/10	Hutchinson	Extreme	1/20/10	5/1/10	Mesa DT	Avatar	12/18/09	3/10
	Bugs	11/27/09	6/27/10		Vikings	1/20/10	6/10	Mesquite AMC	Avatar	12/18/09	3/10
Edina AMC	Avatar	12/18/09	3/10	Hyderabad	Avatar	12/25/09	3/10	Methuen AMC	Avatar	12/18/09	3/10
Edmonton Cpx	Avatar	12/18/09	3/10	Ilsan CGV	Avatar	12/16/09	3/10	Mexico City Pap	GCA	2/15/09	9/30/10
Edmonton TWS	India	10/9/09	10/9/10	Independence AMC	Avatar	12/18/09	3/10	Mexico City Per Cpl	Avatar	12/16/09	3/10
El Dorado Hills Reg	Avatar	12/18/09	3/10	Indianapolis Ker	Avatar	12/18/09	3/10	Mexico City Uni Cpl	Avatar	12/16/09	3/10
El Paso Cmk	Avatar	12/18/09	3/10	Irvine Reg	Avatar	12/18/09	3/10	Midlothian Reg	Avatar	12/18/09	3/10
Elizabeth AMC	Avatar	12/18/09	3/10	Istanbul AFM	Avatar	12/18/09	3/10	Milwaukee	Mummies	12/1/09	6/10
Emeryville AMC	Avatar	12/18/09	3/10	Jackson MS	SeaMonst	6/1/09	5/30/10		WildOcea	10/2/09	6/10
Escondido Reg	Avatar	12/18/09	3/10	Jacksonville AMC	Avatar	12/18/09	3/10	Mississauga Cpx	Avatar	12/18/09	3/10
Evanston Cmk	Avatar	12/18/09	3/10	Jakarta	JTM	4/20/09		Mobile	DinoAliv	1/13/10	6/30/10
Evansville Sho	Avatar	12/19/09		Jersey City	Alps	6/24/09	6/10	Monterey CA	Sharks3D	1/9/09	12/10
Evansville Sho I	Avatar	12/18/09	3/10		FON	5/29/09	2/10		UWT3D	2/12/10	2/14/11
Fairfield Reg	Avatar	12/18/09	3/10		HumanBod	2/12/10	6/30/10	Monterrey Cpl	Avatar	12/16/09	3/10
Fitchburg Ker	Avatar	12/18/09	3/10		MOTGL	11/13/09	6/10	Montreal Cpx	Avatar	12/18/09	
Fort Lauderdale	AfricAdv	1/18/08	6/30/10	Juarez Cpl	Avatar	12/16/09	3/10	Montreal SC	Avatar	12/18/09	3/10
	Avatar	12/18/09	3/10	Kansas City AMC	Avatar	12/18/09	3/10	Morrow AMC	Avatar	12/18/09	3/10
	Avatar	12/18/09	3/10	Kansas City Sci	GCA	6/3/09	5/30/10	Moscow NA	Avatar	12/16/09	3/10
Fort Myers Reg	Avatar	12/18/09	3/10		RATW	1/15/10	3/30/10	Moscow Nes	Avatar	12/16/09	3/10
Fort Worth	Alps	8/8/09	8/7/10	Katowice CC	Avatar	12/25/09	3/10		DinoAliv	1/1/10	6/15/10
	Animalop	11/23/09	11/20/10		OW3D	1/15/09	6/30/10		Avatar	12/25/09	3/10
	FON	1/1/10	12/31/10	Kawasaki 109	Avatar	12/25/09	3/10	Myrtle Beach DCI	DinoAliv	2/18/09	3/19/10
	GCA	3/4/09	2/10	Kenner	WS3D	7/1/09	6/30/10	Nagasaki SM	Roar	12/20/09	3/31/10
	L&C	1/1/10	12/31/10	Kennesaw AMC	Avatar	12/18/09	3/10	Nagoya OT	Avatar	12/25/09	3/10
	Sharks3D	2/26/10	12/31/10	Kent AMC	Avatar	12/18/09	3/10		Sharks3D	10/1/09	12/13/10
Fresno Reg	Avatar	12/18/09	3/10	Kiev KT	Avatar	12/18/09	3/10	Nashville Reg	Avatar	12/18/09	3/10
Frisco AMC	Avatar	12/18/09	3/10								

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Natick JF	Avatar	12/18/09	3/10	Reno Fleisch	WildOcea	8/21/09	3/10	South Gate Reg	Avatar	12/18/09	3/10
National City AMC	Avatar	12/18/09	3/10	DinoAliv	DinoAliv	9/1/09	3/1/10	South Miami AMC	Avatar	12/18/09	3/10
New Brunswick AMC	Avatar	12/18/09	3/10	ITD	ITD	3/8/08	3/1/10	Speyer Imax	FMTTM	12/18/08	4/1/10
New Delhi ICC	ND			Richmond Cpx	Avatar	12/18/09	3/10	Spokane AMC	Avatar	12/18/09	3/10
New Orleans	DinoAliv	4/1/09	3/30/10	Richmond SMV	Arabia3D	2/14/10	9/18/10	Spokane RP	DinoAliv	3/5/09	6/30/10
	FMTTM	11/4/09	3/10/10	GCA	GCA	1/1/10	4/1/10		GCA	4/24/09	4/23/10
	WildOcea	1/1/10	3/30/10	GP	GP	1/23/10	2/13/10	Sterling Hts AMC	Avatar	12/18/09	3/10
New Rochelle Reg	Avatar	12/18/09	3/10	JIAC	JIAC	9/26/09	2/12/10	Stockholm	GCA	5/15/09	5/14/10
New York 34 AMC	Avatar	12/18/09	3/10	MOTGL	MOTGL	1/23/10	6/18/10		SeaMonst	5/16/08	12/10
New York AMNH	MOTGL	12/21/09	7/2/10	Riverside AMC	Avatar	12/23/09	3/10	Stockton Reg	Avatar	12/18/09	3/10
New York Emp AMC	Avatar	12/18/09	3/10	Roanoke	AJ	1/10		Stony Brook AMC	Avatar	12/18/09	3/10
New York LS AMC	Avatar	12/18/09	3/10		Mummies	1/10		Sudbury	DinoAliv	2/15/10	9/30/10
Newport AMC	Avatar	12/18/09	3/10	Robinson Cmk	Avatar	12/18/09	3/10		FON	3/1/09	2/10
Niagara NY DCI	Niagara	5/1/07		Rochester Cmk	Avatar	12/18/09	3/10	Sugar Land AMC	Avatar	12/18/09	3/10
Noblesville GQT	Avatar	12/18/09	3/10	Rochester MSC	WildOcea	4/10/09	4/1/10	Sydney HCL	Avatar	12/16/09	3/10
Norwalk	DS3D	6/19/09	3/18/10	Rockaway AMC	Avatar	12/18/09	3/10	Sydney WBS	Avatar	12/16/09	3/10
	MOTGL	1/15/10	3/18/10	Rotterdam PN	Avatar	12/16/09	3/10		DinoAliv	8/21/09	3/31/10
Nuremberg	D&W3D	3/13/08	12/10	Saco Zya	Avatar	12/23/09	3/10		Mummie3D	9/2/09	5/1/10
	OW3D	12/1/09	6/30/10	Sacramento Imx	Avatar	12/18/09	3/10		UWT3D	2/19/10	2/18/11
Oakland	DinoAliv	1/10			D&W3D	9/2/09	12/10	Taichung ST	MTTM	1/1/10	1/1/11
	MOE	1/10		Saint Augustine	Sharks3D	1/20/10	12/31/10	Taipei Mir	Avatar	12/18/09	3/10
	Solarmax	1/10		Saint Felicien	GreatNor	5/1/09	5/1/10	Taipei Vie	Avatar	12/18/09	3/10
	TBAA	1/10		Saint Louis SC	MysticInd	10/14/09	3/10	Tallahassee AMC	Avatar	12/18/09	3/10
					UnderSea	1/15/10		Tallahassee CLC	DinoAliv	7/3/09	2/10
Oklahoma City AMC	Avatar	12/18/09	3/10	Saint Paul AMC	Avatar	12/18/09	3/10		FON	1/1/10	6/30/10
Oklahoma City SMO	FightPil	12/15/09	8/15/10	Saint Petersburg NA	Avatar	12/16/09	3/10		L&C	9/4/09	3/10
Olathe AMC	Avatar	12/18/09	3/10	Salt Lake City CP	FightPil	6/5/09	5/28/10	Tampa AMC	Avatar	12/18/09	3/10
Oldsmar AMC	Avatar	12/18/09	3/10	San Antonio 3D	D&W3D	8/13/09	12/10	Tampa MOSI	FightPil	9/18/09	
Omaha Zoo	WS3D	5/13/09	4/10		SeaMonst	8/13/09	8/14/10	Tarentum Cmk	Avatar	12/18/09	3/10
Ontario Reg	Avatar	12/18/09	3/10	San Antonio San	Avatar	12/18/09	3/10	Temecula Reg	Avatar	12/18/09	3/10
Orange Park AMC	Avatar	12/18/09	3/10	San Diego AMC	Avatar	12/18/09	3/10	Tempe Har	Avatar	12/18/09	3/10
Orlando AMC	Avatar	12/23/09	3/10	San Diego Reg	Avatar	12/18/09	3/10	Tianjin CFC	Avatar	12/25/09	3/10
Orlando P Reg	Avatar	12/18/09	3/10	San Diego RHF	Animalop	12/13/08	12/12/10	Tigard Reg	Avatar	12/18/09	3/10
Orlando SC	MysticInd	2/13/10	3/30/10		Dolphins	2/1/10	7/10	Toluca Cpl	Avatar	12/16/09	3/10
	Sharks3D	9/19/09	12/10		GP	2/2/10	7/10	Tomball San	Avatar	12/18/09	3/10
Orlando WL Reg	Avatar	12/18/09	3/10		JIAC	2/1/10	7/10	Toronto Cpx	Avatar	12/18/09	3/10
Osaka 109	Avatar	12/25/09	3/10		MOE	10/1/09	9/30/10	Toronto OP	AIAD3D	10/09	5/10/10
Paramus AMC	Avatar	12/18/09	3/10	San Francisco AMC	Avatar	12/18/09	3/10	Torrance AMC	Avatar	12/18/09	3/10
Paris Gau	Avatar	12/16/09	3/10	San Francisco Cmk	Avatar	12/18/09	3/10	Toyohashi	SeaMonst	9/17/09	3/31/10
Paris Geo	D&W3D	6/10/09	12/10	San Jose AMC	Avatar	12/18/09	3/10	Tucson Cmk	Avatar	12/18/09	3/10
	JTM	10/14/09	10/13/10	San Jose Rep	Avatar	12/25/09	3/10	Tukwila AMC	Avatar	12/18/09	3/10
Parker	Animalop	2/7/09	2/6/10	San Jose Tech	FON	6/12/09	6/11/10	Tulsa Cmk	Avatar	12/18/09	3/10
	D&W3D	2/6/10	12/31/10		SeaMonst	4/4/08	3/31/10	Ufa ZAO	Avatar	12/16/09	3/10
	WS3D	5/30/09	2/1/10	Sandy	Avatar	12/18/09	3/10	Union City Cmk	Avatar	12/18/09	3/10
Pensacola	FightPil	4/11/07	5/10	Santa Clara AMC	Avatar	12/18/09	3/10	Valencia Spn	Animalop	12/19/09	12/19/10
	SU	1/10	3/10	Sao Paulo	Avatar	12/18/09	3/10		WildOcea	9/30/09	5/30/10
Perm	Avatar	12/16/09	3/10	Schenectady	FMTTM	7/1/09	6/30/10	Vancouver TWS	JTM	9/30/09	2/10
Perth HCL	Avatar	12/16/09	3/10		HumanBod	8/1/09	7/31/10	Victoria DCI	OM	1/15/10	8/14/10
Pflugerville Cmk	Avatar	12/18/09	3/10	Seattle PSC 2	Avatar	12/18/09	3/10		Pulse	2/19/10	4/2/10
Philadelphia	HumanBod	10/14/09	10/10	Seattle TP Reg	Avatar	12/18/09	3/10		RATW	9/18/09	3/30/10
Phoenix ASC	Sharks3D	6/3/09	12/10	Seoul CGV	Avatar	12/16/09	3/10	Vienna CX	Avatar	12/18/09	3/10
Phoenix DR AMC	Avatar	12/18/09	3/10	Seoul Wanh CGV	Avatar	12/16/09	3/10	Virginia Beach AMC	Avatar	12/18/09	3/10
Phoenix DV AMC	Avatar	12/18/09	3/10	Shanghai PC	Avatar	12/25/09	3/10	Virginia Beach AMSC	D&W3D	1/1/10	6/30/10
Pittsburgh CSC	Animalop	1/1/10	1/1/11	Shanghai STM 3D	AlienAdv	6/15/09	6/14/10		UWT3D	2/12/10	6/12/10
	Beavers	7/22/09	6/30/10	Shijiazhuang	OO	2/1/08	2/1/10	Vulcania	Vulcania	2/22/02	
	FON	6/1/09	5/31/10	Shobu 109	Avatar	12/25/09	3/10	Warsaw CC	Avatar	12/25/09	3/10
	L&C	6/1/09	5/31/10	Shreveport	DinoAliv	5/27/09	2/10	Washington NASM	3DSun	3/14/09	3/13/10
	MOTGL	8/26/09	8/10		SeaMonst	1/4/10	1/3/11		FightPil	3/11/05	5/10
	SAA	6/1/08	5/31/10	Simi Valley Reg	Avatar	12/18/09	3/10	Washington NMNH	JTM	1/14/10	6/14/10
	VOTDS	11/20/09	6/30/10	Singapore DC	WildOcea	1/1/10	4/30/10	Wauwatosa AMC	Avatar	12/18/09	3/10
Plano Cmk	Avatar	12/18/09	3/10	Singapore SC	Bears	9/1/09	3/1/10	West Jordan Cmk	Avatar	12/18/09	3/10
Portage GQT	Avatar	12/18/09	3/10		SeaMonst	2/28/09	2/10	West Nyack Imx	Avatar	12/18/09	3/10
Portland OMSI	DinoAliv	12/22/09	9/1/10	Sioux Falls	Alps	6/1/09	5/31/10	West Palm Beach Muv	Avatar	12/18/09	3/10
	RovMars	1/30/10			Amazon	6/1/09	5/31/10	West Palm Beach Muvl	SM3	9/14/07	9/22
Poznan CC	Avatar	12/25/09	3/10		Animalop	1/23/10	5/21/10	Westminster Orc AMC	Avatar	12/18/09	3/10
	Bugs	9/21/07			CRA	6/1/09	5/31/10	Westminster Pro AMC	Avatar	12/18/09	3/10
	OW3D	10/16/09	12/31/10		DinoAliv	6/1/09	5/1/10	White Plains NA	Avatar	12/23/09	3/10
Prague CC	AfricAdv	7/1/09	6/30/10		Dolphins	6/1/09	5/31/10	Williamsville Reg	Avatar	12/18/09	3/10
	Avatar	12/16/09	3/10		Everest	6/1/09	5/31/10	Wimbledon Ode	Avatar	12/23/09	3/10
Providence NA	Avatar	12/18/09	3/10		HOTB	1/24/09	5/22/10	Winnipeg	Greece	5/1/09	4/30/10
Quebec	Avatar	12/18/09	3/10		JIAC	6/1/09	5/31/10		Mummie3D	9/12/09	9/10
	DinoAliv	2/8/10	12/31/10		L&C	6/1/09	5/31/10		WildOcea	1/8/10	2/10/11
	Mummie3D	10/28/09	12/1/10		LivingSe	6/1/09	5/31/10	Woodbridge AMC	Avatar	12/18/09	3/10
Raleigh	Avatar	12/18/09	3/10		MOE	6/1/09	5/31/10	Woodbridge Cpx	Avatar	12/18/09	3/10
	GP	1/10	3/10		Mummie3D	6/1/09	5/1/10	Woodland Hills AMC	Avatar	12/18/09	3/10
	L&C	9/4/09	5/10		RATW	6/1/09	5/1/10	Woodridge Cmk	Avatar	12/18/09	3/10
	UnderSea	1/10	3/10		SAA	1/26/10	5/31/10	Wuhan Lark	Avatar	12/25/09	3/10
	VanGogh	9/18/09	3/14/10		Avatar	12/18/09	3/10	Wuxi BW	Avatar	12/25/09	3/10
Reading JF	Avatar	12/18/09	3/10	Sofia CC	Bugs	9/21/07		Ypsilanti NA	Avatar	12/18/09	3/10
Reading RCT	Avatar	12/18/09	3/10	South Barrington AMC	Avatar	12/18/09	3/10	Zion	WildOcea	7/6/09	6/30/10
Regina	SeaMonst	2/18/09	2/6/10								

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist	
3DSun	3D Sun	2008	3D	K2	OM	Ocean Men	2001	NGD
AEK	Africa's Elephant Kingdom	1998		IMAX	OO	Ocean Oasis	2000	SFI
AfricAdv	African Adventure 3D	2007	3D	nWP	OW3D	Ocean Wonderland 3D	2003	3D 3DEL
AIA3D	Adventures in Animation 3D	2004	3D	BFI	Pulse	Pulse: A Stomp Odyssey	2002	GSF
AJ	Amazing Journeys	1999		HMNS	RATW	Ride Around the World	2006	GSF
AlienAdv	Alien Adventure	1999	3D	NGD	Roar	Roar: Lions of the Kalahari	2003	NGD
Alps	Alps: Giants of Nature, The	2007		MFF	RovMars	Roving Mars	2006	BVP
Amazon	Amazon	1997		MFF	SAA	Shackleton's Antarctic Adventure	2001	NGD
Animalop	Animalopolis	2008	3D	K2	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
Arabia3D	Arabia 3D	2010	3D	MFF	Sharks3D	Sharks 3D	2004	3D 3DEL
ATSOT	Across the Sea of Time	1995	3D	SPC	SM3	Spider-Man 3: The IMAX Experience	2007	SPE
Avatar	Avatar: An IMAX 3D Experience	2009	3D	FOX	Solarmax	Solarmax	2000	MSI
Bears	Bears	2001		PCI	SU	Straight Up: Helicopters in Action	2002	SKF
Beavers	Beavers	1988		SLC	TBAA	To Be An Astronaut	1992	NGD
BP	Blue Planet	1990		IMAX	U23D	U2 3D	2008	3D NGD
Bugs	Bugs!	2003	3D	SKF	UnderSea	Under The Sea 3D	2009	3D IMAX
CRA	Coral Reef Adventure	2003		MFF	UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D K2
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL	VanGogh	Van Gogh: Brush with Genius	2009	MFF
DinoAliv	Dinosaurs Alive	2007	3D	GSF	Vikings	Vikings	2004	SHE
Dolphins	Dolphins	2000		MFF	VOTDS	Volcanoes of the Deep Sea	2003	SLC
DS3D	Deep Sea 3D	2006	3D	IMAX	Vulcania	Vulcania	2002	unk
Everest	Everest	1998		MFF	WildOcea	Wild Ocean	2008	3D GSF
Extreme	Extreme	1999		GSF	Wolves	Wolves	1999	PCI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2	WS3D	Wild Safari 3D	2005	3D NGD
FMTTM	Fly Me to the Moon	2008	3D	K2				
FON	Forces of Nature	2004		NGD				
Galapago	Galapagos	1999	3D	IMAX				
GC	Grand Canyon: The Hidden Secrets	1985		NGD				
GCA	Grand Canyon Adventure	2008	3D	MFF				
GP	Greatest Places, The	1998		MFF				
GreatNor	Great North	2000		BFI				
Greece	Greece: Secrets of the Past	2006		MFF				
HOTB	Hurricane on the Bayou	2006		MFF				
HumanBod	Human Body, The	2001		NGD				
India	India: Kingdom of the Tiger	2002		PCI				
ITD	Into the Deep	1994	3D	IMAX				
JIAC	Journey into Amazing Caves	2001		MFF				
JTM	Journey to Mecca	2009		SKF				
L&C	Lewis & Clark: Great Journey West	2002		NGD				
LivingSe	Living Sea, The	1994		MFF				
LW	Lost Worlds: Life in the Balance	2001		PCI				
MagDes	Magnificent Desolation	2005	3D	IMAX				
MOE	Mysteries of Egypt	1998		NGD				
MOF	Magic of Flight, The	1997		MFF				
MOTGL	Mysteries of the Great Lakes	2008		SN				
MOTN	Mystery of the Nile	2005		MFF				
MTTM	Molecules to the MAX	2009		SKF				
Mummie3D	Mummies 3D	2008	3D	GSF				
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF				
MysticInd	Mystic India	2005		GSF				
ND	Neelkanth Darshan	2005		unk				
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD				

February 2010 Bookings Count							
#	Film	#	Film	#	Film	#	Film
278	Avatar	4	Mummies	1	3DSun	1	MagDes
19	DinoAliv	4	MysticInd	1	AEK	1	MOF
17	WildOcea	4	WS3D	1	AIA3D	1	MOTN
16	D&W3D	3	AfricAdv	1	AJ	1	ND
15	Animalop	3	Alps	1	AlienAdv	1	Niagara
13	SeaMonst	3	GP	1	Amazon	1	OM
10	FightPil	3	JIAC	1	Arabia3D	1	OO
10	Sharks3D	3	MTTM	1	ATSOT	1	Pulse
9	FMTTM	3	RATW	1	Beavers	1	RovMars
9	L&C	3	SAA	1	BP	1	SM3
9	MOTGL	3	UnderSea	1	CRA	1	Solarmax
9	Mummie3D	3	VanGogh	1	DS3D	1	SU
8	FON	2	Bears	1	Everest	1	TBAA
8	GCA	2	Dolphins	1	Extreme	1	Vikings
8	JTM	2	GC	1	Galapago	1	Vulcania
8	UWT3D	2	HOTB	1	GreatNor	1	Wolves
6	MOE	2	LW	1	Greece		
5	Bugs	2	Roar	1	India		
5	HumanBod	2	U23D	1	ITD		
5	OW3D	2	VOTDS	1	LivingSe		

February 2010 Bookings Count

#	Film	#	Film	#	Film	#	Film
278	Avatar	4	Mummies	1	3DSun	1	MagDes
19	DinoAliv	4	MysticInd	1	AEK	1	MOF
17	WildOcea	4	WS3D	1	AIA3D	1	MOTN
16	D&W3D	3	AfricAdv	1	AJ	1	ND
15	Animalop	3	Alps	1	AlienAdv	1	Niagara
13	SeaMonst	3	GP	1	Amazon	1	OM
10	FightPil	3	JIAC	1	Arabia3D	1	OO
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9	L&C	3	SAA	1	BP	1	SM3
9	MOTGL	3	UnderSea	1	CRA	1	Solarmax
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8	FON	2	Bears	1	Everest	1	TBAA
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8	JTM	2	GC	1	Galapago	1	Vulcania
8	UWT3D	2	HOTB	1	GreatNor	1	Wolves
6	MOE	2	LW	1	Greece		
5	Bugs	2	Roar	1	India		
5	HumanBod	2	U23D	1	ITD		
5	OW3D	2	VOTDS	1	LivingSe		

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POSITIONS OPEN

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We are seeking an experienced professional who has:

- Excellent interpersonal skills
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- Ability to work unsupervised
- Confidence in solving technical problems in stressful situations

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Interested parties should send cover letter and resume to jkleiman@nimfb.org

POSITIONS SOUGHT

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Experienced grantwriter with more than ten years' combined experience in giant screen film production, grants management, corporate sponsorship, and non-profit fundraising now available to accept new projects. Extensive track record authoring and managing the submission of high-value winning proposals for multiple industry-leading films and outreach projects to

the NSF, NEH, and other private foundations, as well as managing stewardship, reporting, and compliance of awards. Drawing on experience gained through four LF Associate Producer/3D Production Manager credits, am also highly qualified and available to support story development, research, and other production efforts. E-mail **Erica Meehan** at emeehan@ymail.com or call 202-494-6478.

Seeking Consultancy and/or full time position

Robert (Bob) Griesmer, former COO of The Maritime Aquarium at Norwalk, Inc.

This is a tough time for all industries, including the non-profit world. With more than 20 years of experience in museum and large-format theater development, operations, and marketing, I can advise you on how to leverage your existing assets, enhance your operation, and boost your institution's financial performance. I have directed all phases of museum and theater development, from conception to successful operation. I am available on a full-time or contract basis. I can be reached at 203-838-1283 or RRGriesmer@aol.com

Giant-screen Consultant

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SHORTS

Avatar keeps breaking records

In addition to being nominated for nine Academy Awards, **James Cameron's Avatar** has broken virtually every box-office record to become the top grossing movie in worldwide box office, taking in more than \$2 billion in less than seven weeks. As this issue went to press, its North American gross had just passed the \$600 million mark, making it the highest grossing domestic title as well, taking the record held for ten years by Cameron's *Titanic*.

As of the last weekend of January, *Avatar's* worldwide IMAX grosses exceeded \$150 million, and **Imax Corporation** reported that 17 of the 262 theaters showing the film have grossed more than \$1 million each.

The film took in \$500 million domestically in only 32 days, breaking the record of 45 days previously held by *The Dark Knight*. It has been the top grosser for seven weekends in a row (at press time), and is still selling out some IMAX theaters on the weekends.

According to *Box Office Mojo*, 80% of the domestic gross has come from 3D screens, including 16% from IMAX theaters. The Web site also points out that, because of increasing ticket prices and the premiums charged for 3D and IMAX screens, *Avatar* has not broken the attendance records held by *Titanic* and other films, saying that in terms of domestic attendance "it likely hasn't yet cracked the Top 50."

According to a Jan. 30 article in the *New York Times*, *Avatar's* strong performance and the shortage of 3D screens is raising questions about what will happen on March 5 when **Disney's Alice in Won-**

derland is set to open in IMAX and conventional 3D theaters. The article claimed that executives at **Twentieth Century Fox** were "quietly talking about fighting to hold some of the [IMAX] screens for *Avatar*, perhaps by giving more favorable terms to theater owners who keep it." They are probably hoping for a "bump" in box office for *Avatar* after the Academy Awards are presented on March 7, two days after *Alice* opens.

The *Times* said that Disney was not concerned about the competition, quoting an anonymous Disney executive who expects *Alice* "will beautifully draft off of *Avatar*."

Titanic ran in theaters for nine months.



James Cameron's *Avatar*.

Avatar's success has driven shares of Imax stock up from \$10.90 a month before it opened to a 52-week high of \$14.60 three weeks into its run. As this issue went to press, the stock had slipped to about \$13.50, close to its price on Dec. 18, the day *Avatar* opened.

DiCaprio to narrate Hubble 3D

Actor **Leonardo DiCaprio** will narrate *Hubble 3D*, the next IMAX space film from **Imax Corporation** and **Warner Bros. Pictures**. The film is set to open on March 19 in select IMAX theaters and on additional screens on April 23, to celebrate the 20th anniversary of the launch of the Hubble Space Telescope on April 24, 1990. DiCaprio has been nominated for

three Academy Awards and has won a Golden Globe for his performance in *The Aviator*.

Filmed in space by the astronauts, *Hubble 3D* was produced with the cooperation of NASA by producer/director **Toni Myers**, with director of photography **James Neihouse**, and executive producer **Graeme Ferguson**. It is distributed by Imax Corporation.

Moody hosting digital demo, 2/26

Moody Gardens in Galveston, TX, is inviting all interested parties to a demonstration of the new 3D digital projection system installed last year by **XpanD** in its 435-seat IMAX theater (see the article in the November 2009 issue of *LFX*). The session will be held from 8:00-10:30 a.m. on Friday, Feb. 26, immediately after the **Giant Screen Cinema Association's** Film Expo in Los Angeles (see article on page 1.)

Theater manager **Brandon Compton** plans to show the same

film in both 15/70 and digital formats, using both active and passive glasses, and he hopes to be able to arrange a split-screen between the two projectors so the images can be compared side-by-side.

Although some details are still being worked out, **Moody Foundation's Gerald Smith** tells *LFX* that they hope to be able to offer guests special rates at the Moody Gardens Hotel. For more information, contact Compton at bcompton@moodygardens.com, or 409-683-4375.

Aftershocks will run in N. America

According to a report in *Shanghai's Oriental Morning Post*, the Chinese film (see *SHORTS* on page 19)